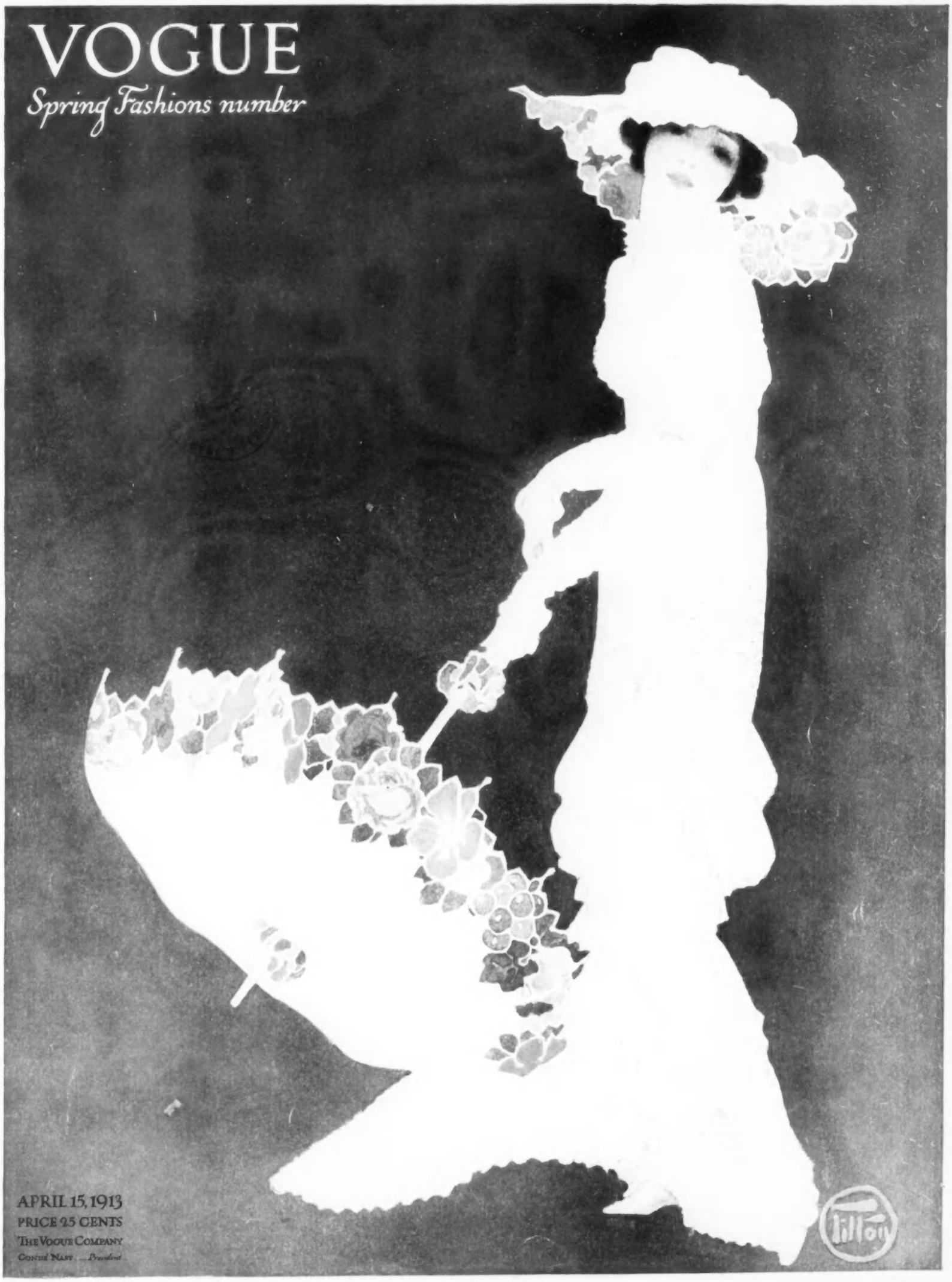
APR 11 1913

# VOGUE

*Spring Fashions number*




APRIL 15, 1913
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**Victor-Victrola XVI, $200**
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### have been set aside by us for the benefit of

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We recognize our obligations, and, as custodians of the "ONYX" Reputation, we stand pledged to maintain the Standard which has won their Confidence and Approval

***SO ON THESE THREE***

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***DAYS***

| MONDAY, | TUESDAY, | WEDNESDAY, |
|---|---|---|
| **April 14th** | **April 15th** | **April 16th** |

**Through our Splendid Allies, the Merchants of America,** we will offer the following **EXTRAORDINARY** "ONYX" DAY values

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**B2285**—Women's "ONYX" Seamless Silk Lisle; Black, White and Tan, Hand-Looped; "Dub-l" Top, High Heel and "Doublex" Sole. Made on same Machines as our 50c Silks.
This is the first time a Mercerized hose has been made with these features. Val. 3 for 1.00

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Women's "ONYX" Pure Thread Silk, a Fine Medium Weight, in Black only with "Dub-l" Garter Top of Silk or Lisle; High Spliced Heel; "Doublex" Sole of Silk or Lisle. Value $1.35 and $1.50.

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**Should your dealer be unable to supply you, leave your name and address and all orders will be honored within a reasonable time through him.**

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"ONYX" Hosiery is in Greater Demand than ever, and in our New Salesroom and Warehouse we have at this moment

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1500 1502

1500—SPORT COAT, low-belted model, in black and white or brown and white checked worsted; also black and brown broken plaids, notch collar of velvet, body and sleeves silk lined.....*Value* $21.50 **16.75**

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1760—SPORT SUIT with "wing skirt" of cravenetted corduroy, in tan, brown or taupe, also navy serge, 32 to 44 bust.....*Value* $39.50 **29.50**

SEPARATE BREECHES of corduroy or serge to match. *Value* $12.50 **9.75**

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SEPARATE BREECHES of khaki to match.....*Value* $9.75 **6.50**

1760B—SAME MODEL of imported Scotch tweed, or forestry cloth. *Value* $49.50 **39.50**

SEPARATE BREECHES *Value* $18.50 **12.75**

1506 1508

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FOR over fifty years, we have successfully specialized in the production of Trousseaux, enjoying a wide and discriminating patronage here and abroad—an experience which is unhesitatingly placed at your command.

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THE BATH TOWELS. A line to which Germany, Austria, France and England contribute their best. An especially successful feature with us, each production combining the sternly practical with beauty of weave and design.

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THE HANDKERCHIEFS from France and Switzerland. Appearing in every imaginable variety — hand hemstitched, hand embroidered, or trimmed with real laces in new and dainty designs.

¶ THE MONOGRAM WORK IS OF PECULIAR BEAUTY AND FINENESS — DESIGNS CLEVERLY ADAPTED TO THE ARTICLE TO WHICH THEY'RE APPLIED.

EARLY SELECTIONS STRONGLY ADVISED

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carpeted the way of the third great Darius whose sacred foot was never profaned by the touch of the bare ground.

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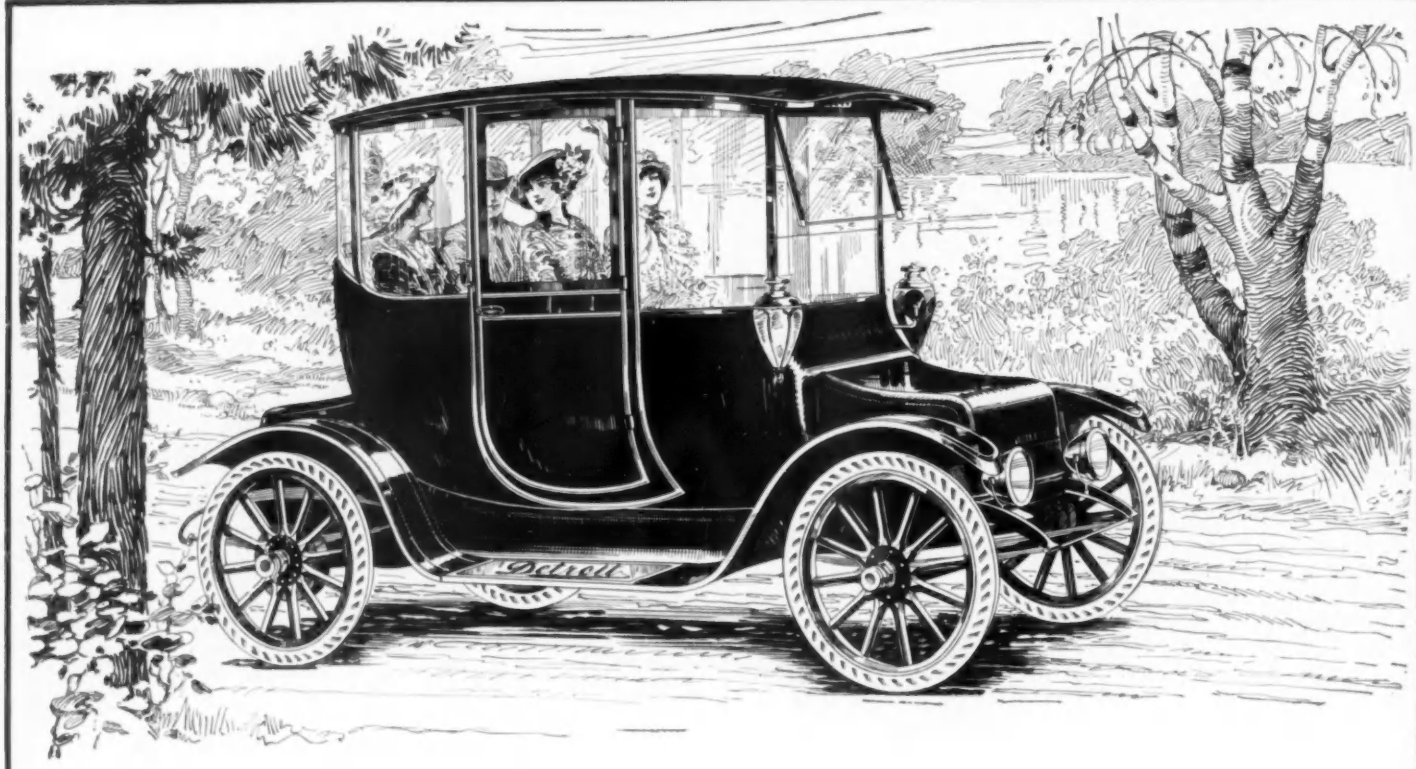

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IT has ample mileage for *all day* use.

You can safely drive out 25 to 30 miles into the country adjacent to your city without the least fear of running out of power. The Detroit Electric rides luxuriously on the average country road when equipped with cushion tires, which completely eliminates tire troubles.

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*Selling representatives in 175 leading cities.*

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Just such a car is an "Electric" equipped with one of

## The 4 "Exide" Batteries

"Exide", "Hycap-Exide", "Thin-Exide", "Ironclad-Exide"

These batteries have made electric vehicle service *positive*. They will run an electric car—either pleasure or commercial—more miles with less expense, less attention and a greater continuity of service than any other batteries made.

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Be sure when renewals are necessary that the "Exide" plates are used.

*Tell your friends to send for our battery publications. They will spread light on this most important feature of electric motoring.*

**THE ELECTRIC STORAGE BATTERY CO.**

**1888 PHILADELPHIA 1913**

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# : EDUCATIONAL : DIRECTORY :

Each school represented below is recommended to the patronage of our readers

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**All inquiries should be sent to the Manager of the**

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*Massachusetts* *Massachusetts* *Massachusetts*

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61st year

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Beautiful grounds. Country walks and drives.
**Howard Hall**—the school building.
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Well equipped gymnasium. Outdoor athletics. Tennis tournaments, horseback riding. College certificate. General Courses. Domestic Science. Write for year book.

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Boarding and Day School. A private school park of 35 acres. Twenty-third year. "A Real School." Certificate admits to colleges. Advanced special courses.

Unequalled advantages in music.

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Vocational and Cultural Art Training. Individual Daily instruction in principles, and practical application in Costume Design, Interior Decoration and Advertising, Drawing and Painting. Send for circular.

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Tutoring in school and college subjects. Summer school in Berkshires. Resident tutors at most summer resorts. Tutors to travel here or abroad.

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# THE NEW LINGERIE

## IMPORTED AND DOMESTIC

Fashion is demanding a minimum of material in lingerie, but a maximum of thought and attention.

To give the present-day silhouette, which is long and slender, skirts must necessarily be narrow and clinging. And to keep this silhouette, the undergarments must also be narrow and clinging. Therefore, cut and material are the two most important features of the lingerie this Spring.

In the Wanamaker Store may be found an extensive variety of lingerie, domestic and imported, at all prices.

In the imported lingerie, there has recently been received in the Little French Shops on the Third Floor of the Stewart Building a consignment of hand-embroidered crêpe de Chine night gowns, combinations, and petticoats, in white, pale blue and pale pink, prices ranging from $18 to $27.50. This crêpe de Chine lingerie is particularly soft and clinging.

### WASHABLE NET UNDER-BODICE

VK-4 — Particular attention is directed to the neck outline of the washable net under-bodice shown at the right. It is cut off straight around the top, and held in place by two shoulder straps of the net. If it is desired to wear this with a décolleté gown, the straps are easily removed.

This under-bodice is also very desirable to wear under the new blouses of transparent materials. $2.50.

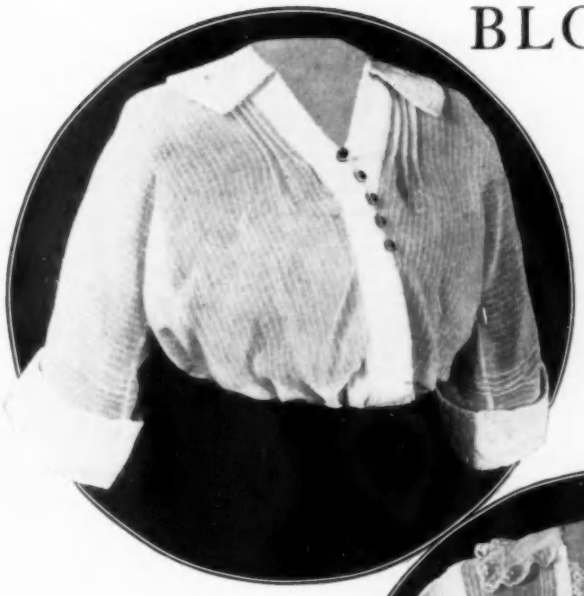
### WASHABLE NET PETTICOAT

VK-2 — The petticoat shown at the right is made of washable net. The slightly fulled flounce is of the net, and is set on to the skirt with ribbon-run beading. This is a particularly suitable skirt to wear with evening dresses, or thin lingerie frocks. $5.75.

ORDERS BY MAIL SHOULD BE SENT TO

JOHN WANAMAKER : : : NEW YORK

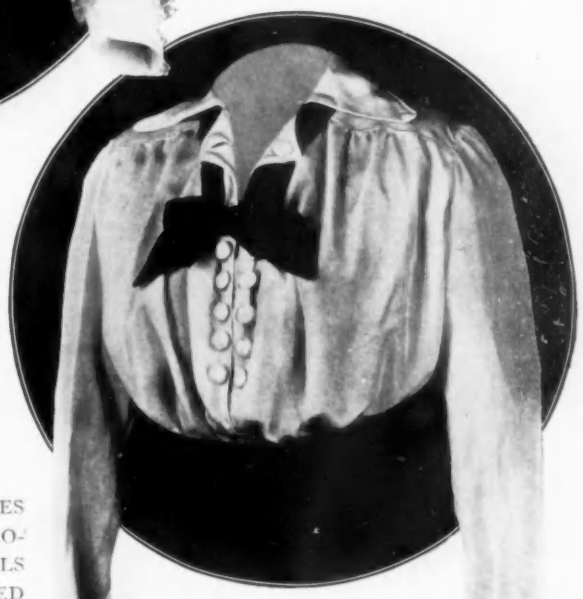
# SPRING FASHIONS IN BLOUSES



*VK-6. The blouse shown above is of novelty French crêpe. The line of the surplice is trimmed with a wide band of brocaded ratiné, and there is a collar of the same material. The short sleeves are finished with wide cuffs of the ratiné. The buttons are white glass with an inlay of black jet.* $5.75.

*VK-8. The blouse in the above illustration is made in cotton crêpe. The small collar and the buttonholes at the front, through which the ribbon bow is put, are embroidered in the buttonhole stitch. The square line at the throat gives the blouse a pretty touch* $4.50.

*VK-10. Shown in the above photograph is a blouse of cotton voile, trimmed with hemstitching and an edging of Valenciennes. The inlaid panel in the front of the blouse is finished at the throat with a hand-embroidered, conventionalized butterfly.* $3.75.



ALL OF THESE BLOUSES ARE CAREFUL REPRODUCTIONS OF MODELS RECENTLY RECEIVED FROM PARIS

*VK-12. Above is a photograph of a crêpe de Chine blouse, an exact copy of one very recently sent over from Paris. The yoke, the box pleats, and the soft, turned-down collar, finished with a black ribbon bow, all go toward making the blouse unusually artistic.* $8.50.

*VK-14. In the above illustration is shown a crêpe de Chine blouse. Instead of buttoning close to the throat, it is turned back at the top, forming two small revers, under which black ribbon is run, tying in a soft bow at the front.* $10. *Also in heavy, white, washable Habutai silk,* $5

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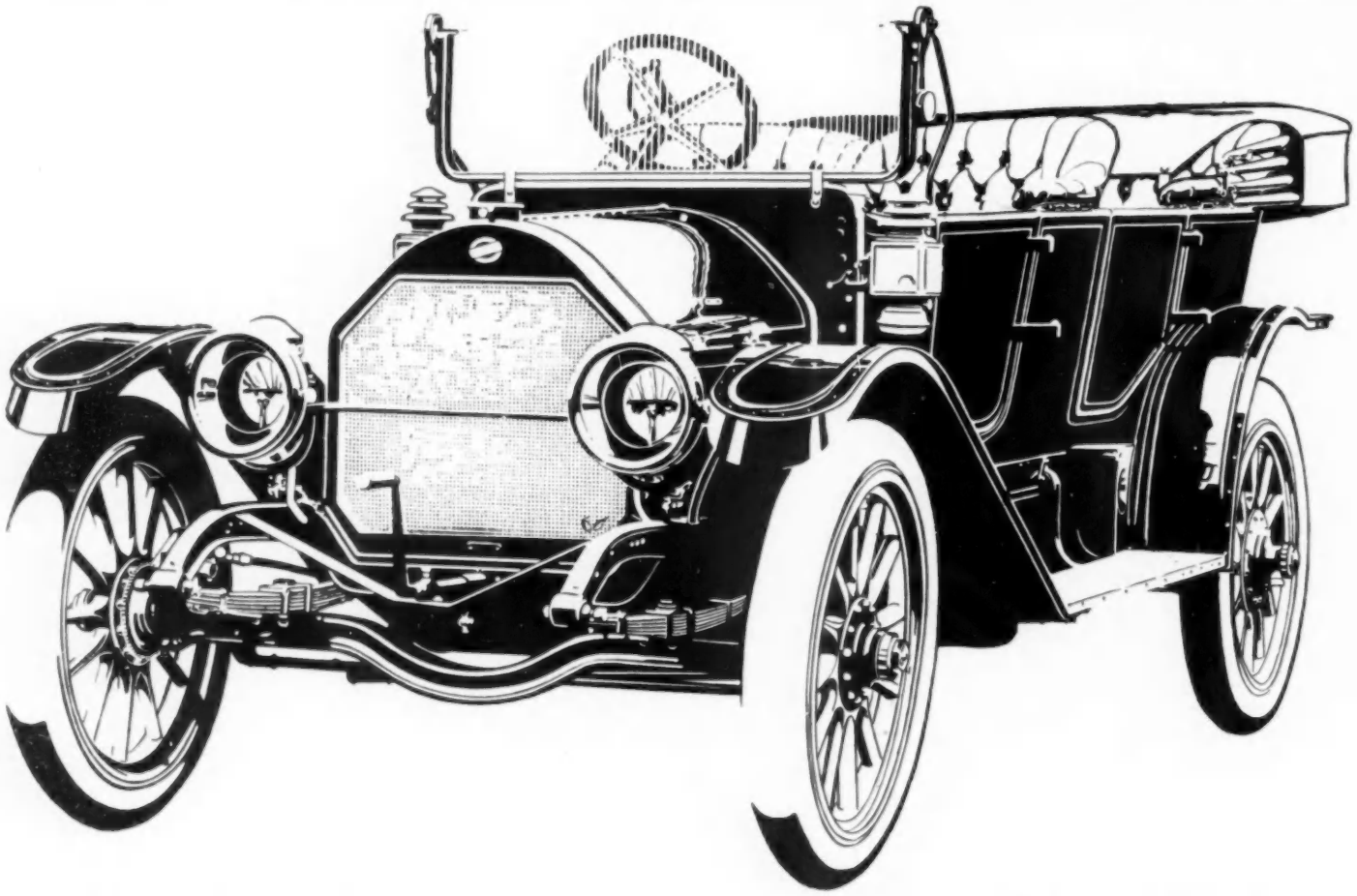

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## Toledo, Ohio, U. S. A.

# Shoppers' and Buyers' Guide

**A classified list of business concerns which we recommend to the patronage of our readers**

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## On a Friend's Recommendation

A WOMAN in Wichita, Kansas, bought a bunch of violets advertised in this department. Her friends saw the violets and liked them. Twelve orders were received the next week from the friends of this original customer.

Orders are still being received from the friends of these friends. So it will go, from woman to woman, almost *ad infinitum.*

Advertising often creates an "endless chain" of this kind. Perhaps you have never written directly to an advertiser on these pages. But if anyone has ever told you about "a wonderful little shop" in New York or elsewhere, the chances are excellent that this shop is among those represented here.

Therefore, while you have this copy of Vogue in your hand, why not check off the shops that most appeal to you and write to them at once? You will find their acquaintance worth making, and it will save time to meet them directly instead of waiting for an introduction.

## *Boas, Feathers, etc.*

**Old Willow Plumes** and **Ostrich Feathers** made into handsome French plumes, collarettes, popular fancies. Paradise aigrettes remodelled into latest creations. Mme. Block. See next.

**MME. BLOCK.** Write for advice on reconstructing new novelties from old feathers. If you do not wish work done, will return feathers at our expense. 36 West 34th Street, New York.

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French Feather Dyer and Dresser. Originator of the art of reconstruction. Old feathers made into new. 29 West 34th Street, New York.

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**"RAD-BRIDGE"** sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

**"RAD-BRIDGE"** GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V., Radcliffe & Co., 144 Pearl St., New York.

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**Children's Stamped Dresses**
Ready to embroider and make up.
No pattern necessary. Send for new list.
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**PICTURE BOOK ROMPERS** and Play Dresses. Smocked and Hand-embroidered Frocks. Original designs for little girls only. Mme. des Tuzeaulx, 128 Madison Ave., N. Y.

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**BABY'S FRENCH BISHOP.** Adjustable long and short dresses and skirts. Baby boy's first short dresses. Illustrated circular. Mail orders. Fanny M. Young, Agt., Highland Falls, N. Y.

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**Raincoats Like Daddy's.** Every child prizes a raincoat just like Daddy's. We supply finest quality Raincoats any size, direct by mail on approval. The Burrs, Montclair, New Jersey.

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**PEETZ FRONT LACE CORSET**
"The Highest Art in Corseting." Ready to wear custom made. Prices $5.50 .. $35. Corsets made to order within 24 hours. 36 East 33rd St., N. Y.

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Telephone 1110 Bryant for
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Corsetiere and patentee of corset truss.

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Holds waist in place. Can't slip.
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(Continued on page 16)

# Shoppers' and Buyers' Guide

**A classified list of business concerns which we recommend to the patronage of our readers**

(Continued from page 15)

## Entertainment, etc.

**Character Parties.** Games and amusements that please the children. Personal direction or arrangements by mail. Also favors. Miss L. A. Howe, 138 Madison Avenue, New York.

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Any period made to measure. To rent or for sale. New ideas for fancy dress balls.
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Costumes for Fancy dress functions, any character or period—to measure or ready-to-wear. West 39th St., adjoining Casino Theater, N. Y.

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A. M. DAVIS CO., Boston.

**AWFUL TABLE MANNERS** corrected. A set of twelve unique dinner cards. To start the dinner with a smile. At your stationer's 60c for set of 12. The A. M. Davis Co., Boston.

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Exclusive Styles—Perfect Fitting.
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Imported and to order gowns, blouses and lingerie. Also stock sizes.
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Made from your own material.
Unusual remodeling. Reasonable prices.
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GOWNS FOR ALL OCCASIONS.
Exclusive styles. Prices moderate.

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offers individual gowns
for the individual woman.
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**LEMAITRE & MACK**
Importers.
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**MAGOVERN & HAGAN** We make a specialty of Trousseaux, Evening Gowns and street costumes of exclusive designs. Gowns made up at short notice. Prices moderate. 13 W. 39 St., N.Y.

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MODERATE PRICED
EVENING AND STREET GOWNS.
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**MRS. ERIKSON, Dressmaking.**
Dinner, evening, afternoon and street gowns. Remodeling also done.
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**EMILIE** formerly **LE BOUDOIR**
28 West 46th Street, New York.
GOWNS, TEA GOWNS, BLOUSES,
DANCING FROCKS.

**EMILIE** formerly **LE BOUDOIR**
28 West 46th Street, New York.
SPRING CATALOGUE with sketches of attractive gowns and tea gowns sent on request.

**MADAME JOSEPHINE, INC.**
Gowns from $55 up.
We satisfy the most exclusive Class of Trade.
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GOWNS.
Prompt, reasonable remodeling.
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**MME. SENIOMSED**
OUT OF TOWN ORDERS SOLICITED.
Evening gowns, lingerie, blouses, trousseaux.
Prices Reasonable. 305 West 87th St., N. Y.

**MISS A. NYLANDER—Dressmaker.**
Everything in ladies' attire from evening gowns to lingerie dresses. Prices moderate.
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**MISS M. E. JOHNSTON**
Gowns and Waists to order for all occasions. Also tailored suits.
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Attractive Styles and Prices.
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Gowns & Wraps. Sensible Prices.
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Negligees, lingerie and children's outfits.
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(Continued on page 17)

# Shoppers' and Buyers' Guide

**A classified list of business concerns which we recommend to the patronage of our readers**

(Continued from page 16)

## Miscellaneous

**WEDDING VEILS** and wreaths to order from $15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allien, 9 East 43rd Street, New York. With Quiller.

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Newest styles and novelties always in stock. Established 20 years. Write for catalogue No. 2.
1554 Broadway, New York.

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New Spring and Summer Catalogue now ready.
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## Shopping Commis'ns—Cont.

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**PARIS SHOPPING,** Guide-Chaperon; highest personal and bank references in Paris and U. S. Mrs. E. C. S. Lewis, 87 Rue de la Tour Passy, Paris, France. Cable address, Lewis, Palatel, Paris.

## A HINT TO HOUSE—HUNTERS

AT this season it is often hard to find the house you want at the price you want to pay. The "Shoppers' & Buyers' Guide" has helped many readers find desirable houses for rent during the Summer. Look under the heading "Real Estate."

SHOPPER'S AND BUYER'S GUIDE SERVICE

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**HELEN CURTIS,**
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## Specialty Shops—Cont.

**REMEMBER**
EVERYTHING DESCRIBED (in this column)
IS FROM THE (You no doubt know us)
Austro-Hungarian Co., 4 West 33rd St., N. Y.

**WE ARE OPPOSITE THE WALDORF**
LOOK FOR THE BRASS SIGN
On Steps of Stoop (about level with the eye)
THIS IS THE SIGN ☞ 4 WEST 33RD ST.

**TAKE ELEVATOR TO STUDIO (5th FLOOR)**
A Visit Is Worth the Time.
YOU WILL THINK
The Roses of June Are All in Bloom.

**OF INTEREST (FASHION NOTE)**
"At a Private Exhibition of Imported PARIS FROCKS (New Models) for Spring the Nosegay IS Shown as a Finishing Touch."

**A NOSEGAY OF APPLE BLOSSOMS $1.25**
With tiny unopened buds and a hint of green, light in the centre with pink buds outside.
IT'S CHARMING—PARISIENNE, TOO.

**THAT WILD ARBUTUS NOSEGAY $1.00**
lends to your frock a most chic touch.
It's Springy—A bit of Nature's pink with cute little green leaves.

**DWARF PANSIES $1.25** In all their sweet, oddish varieties. Each little face adds a charm of its own. A touch of real spring.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

**AUSTRIAN FIELD ROSES, $1.00**
A dozen small roses in a charming blending of colors—refined and voguish.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

**PETITE CRABAPPLE BLOSSOMS, $1.00**
Of "COCHET" Pink—A ROYAL favorite, surrounded by heliotrope and pretty June leaves.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

**THE PETITE FRENCH BAND BOXES**
In which we box our Nosegays
COME FROM ABROAD.
They make wonderful gifts—Easily mailed, too.

**THE MOST FASHIONABLE WOMEN**
Are Now Commencing to Realize
Just how modestly modish the Dwarf Dahlia is.
IT'S THE LATEST FASHION IN PARIS.

**DWARF DAHLIAS $1.25 each**
Two Dahlias—Two Buds and Leaves.
Color A—Mustard, shading into English gold.
Color B—Watermelon pink, shading into yellow.

**DWARF DAHLIAS $1.25 each**
are all colored by hand (remember it)
Color C—Old rose, shading into ashes of roses.
Color D—Begonia la cerise (a new Paris blend).

**READ THE NEXT FOUR CAREFULLY**
We refer to those below
Marked Note A, B, C and D.
HELP US TO HELP PROTECT YOU.

NOTE A — **PEOPLE HAVE COMPLAINED**
They bought Flowers said to be ours which were unsatisfactory.
THEY WERE NOT OURS.

NOTE B — **ALL OUR FLOWERS**
Known throughout America as "Preserved" or Natural Flowers Will Hereafter Be Called GLEBEA'S.

NOTE C — **GLEBEA IS TO BOHEMIA**
WHAT
Burbank is to America.
Look for the tag ☞ GLEBEA.

NOTE D — **REMEMBER MADAME**
The Word Glebea on the Tag
Is For Your Protection.
Look for it—see the tag ☞ GLEBEA

**GLEBEA'S VIOLETS, $2.50 X Pd.**
With all their delicious odor and beauty.
Prettily boxed in generous sized bunches.
To protect yourself—look for the tag ☞ Glebea.

**GLEBEA'S BRIDESMAID'S BUDS**
With all their beauty, $1.50 for Three Varieties—Pink and Marchal Niel (Canary Yellow).
To protect yourself—look for the tag ☞ Glebea.

**GLEBEA'S ROSE WITH BUD, $1.50 X Pd.**
READY TO PIN on. Has the REAL ODOR. Varieties, pink and Marchal Niel (Canary Yellow).
To protect yourself—look for the tag ☞ Glebea.

**GLEBEA'S VIOLETS speak for themselves**
The rose with Bud and Bridesmaid's buds are charming. We like the buds even better than the violets. Protect yourself—see tag ☞ Glebea.

**OUR NEW PERFUME IS READY**
Glebea's Inspiration.
It's a heavenly whiff of the real flower. Not space enough here to describe it. ☞ See page 97.

**SPECIALTY AND GIFT SHOPS**
BE OUR REPRESENTATIVE in your town.
GENEROUS PROFITS.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

(Continued on page 18)

# Shoppers' and Buyers' Guide

**A classified list of business concerns which we recommend to the patronage of our readers**

(Continued from page 17)

## Specialty Shops—Cont.

**VIOLETTE RIVIERA—a Perfume** de luxe distilled from flowers picked and sent to stills at daybreak. Souvenir size sample 75c. Parfumerie Riviera, 11 East 30th St., New York.

**SMALL SHOPS.** Send for circular of foreign novelties—exclusive things—bought by our buyer in unfrequented places abroad.
Charles Hall, No. 10, Springfield, Mass.

**TREASURES AND GIFTS.** Chinese Mandarian combination paper-cutter and book-mark carved from fine ivory sent for 75c. The Far East Shop, 448 Cutler Bldg., Rochester, N. Y.

**PAINTING ON SILKS,** chiffons, crepes, etc., made easy. Beautiful effects can be attained with Baxter transparent colors. Our Shop, 50 East 34th St., N. Y.

After much persuasion Mr. Baxter has decided to place on the market his own colors which he has perfected after two years of research and which he is now using.

The beauty of these colors is not only the transparency but the fastness and delicacy of effect obtained without destroying the lustre or hardening the materials.

Baxter transparent colors are used with great effect on parasols, gowns, etc. Set of six colors, brushes and full instruction sent prepaid on receipt of $7.00. Our Shop, 50 E. 34th St., N. Y.

## Studios

**PAINTER OF SOCIETY'S PETS**
Portraits of Dogs, Cats and Horses in oil, water color or miniature. Also Artistic Photography. Harriett V. Furness, 154 W. 57th Street, N. Y.

**VOICE PLACEMENT**
Tone production a specialty.
Miss Adelaide Lander,
223 East 17th St., N. Y. Phone Stuyvesant 4097.

**MINIATURES FROM PHOTOGRAPHS**
Artistic, Accurate and Beautiful. The Lilian George Studios, Photographers, 5 W. 58th St., N. Y. (next to Plaza). Telephone 4876 Plaza.

## Tea Rooms

**DURHAM RESTAURANT**
Home cooking, quick service, moderate prices. Club breakfast 50c—Table d'Hote dinner 75c.
7 East 32d St., N. Y.

**DURHAM TEA ROOM**
Convenient for tired shoppers.
Tasty cakes, dainty sandwiches, hot waffles.
7 East 32d St., N. Y.

**THE SCOTCH TEA ROOM**
Breakfast, Luncheon, Tea. Orders taken for cakes and scones. Scotch Shortbread & Oat cakes a specialty. 31 West 46th St., N. Y. Tel. Bryant 6476.

**THE ROOF TREE TEA ROOM**
THE QUAINTEST SPOT IN NEW YORK
for AFTERNOON TEA and LUNCHEON.
3 and 5 West Twenty-eighth Street, N. Y.

**Bon Voyage, Automobile, Invalid Baskets**
Salads, sandwiches, broth, cakes, candies, fruit and flowers, $2 to $10. The Virginia Tea Room, 901 7th Ave. (57th St.), N.Y. Tel. Columbus 2599.

**THE STUDIO**
LUNCHEONS, 40c. DINNER, 50c.
Sandwiches, Cakes and Pies to Order.
Teana McLennan, 67 West 46th St., New York.

## Toilet Preparations

**QUIN-SEC SKIN FOOD**
BUILDS UP WASTED TISSUES
AND FLABBY MUSCLES. JAR 75c.
Quinlan, Skin Specialist, 166 Lex. Ave., N. Y.

**MRS. VOUGHT,** 347 Fifth Avenue New York. Former manager N. Y. Office Marinello Co. Facial Massage, Scalp Treatment, Shampooing, Manicuring. Telephone Madison Square 4954.

**Reduces Enlarged Pores.** La Mignon Astringent Lotion whitens, refines coarse skin. Removes blackheads, and pimples. 75c postpaid. La Mignon Co., 18 Sumner, Springfield, Mass.

**DR. DYS' Sachets De Toilette**
and other Complexion Specialties are purest and best in the world.
V. Darsy, 14 W. 47th St., N. Y. Tel. Bryant 3329

**CARE OF COMPLEXION AND HAIR**
My simple home treatment has given wonderful results. Information and samples on request. Agnes Graves, Goldsmith Bldg., Milwaukee, Wis.

**BICHARA PARFUMS**
and COMPLEXION SPECIALTIES.
Scientific COMPLEXION TREATMENTS $2.
15 E. 35th St., N. Y. Phone, Murray Hill 6122.

**BICHARA DE PARIS**
15 EAST 35TH STREET, NEW YORK.
"BICHARA'S PARFUMS are exquisite."
ANDRE DE FOUQUIERRES.

**THE NATURA COMPANY ANNOUNCES**
The sale of BICHARA-RITZOL PARFUMS & PRODUITS DE BEAUTE by H. G. Laffee, 168 TREMONT ST., BOSTON, MASS.

**"Sweet Briar"**—Dainty Deodorizing Powder. Used extensively by particular people. Postpaid, 25c and 50c per box. Trial Size, 10c. Jean Carrington, 35 West 36th Street, New York.

**Marinello-Bush & Co.** Skin, scalp, complexion specialist. Free samples & literature for home treatments. Shop treatments, facial, $1.25, scalp, $1. Bryant 3596. 25 W. 42nd St., N. Y.

**IMPORTED FACE POWDER** very fine texture and dainty fragrance. A powder for gentlewomen of particular taste. Box $1.00 prepaid.
Bertha B. Paine, Hart Lot, N. Y.

**Buena Skin Tonic. For that soft, velvety** finish. Always desired by the refined and cultured woman. All Hairdressers. Jean Wallace Butler, 422 South Hoyne Avenue, Chicago, Ill.

## Toilet Preparations—Cont.

**HELENE SWIFT'S DERMATINE**
An astringent for relaxed muscles and removing wrinkles; a perfect skin tightener. Samples mailed 25c. The Norfolk, B'way & 30th St., N. Y.

**MISS E. T. McCANN,** Face Contourer and Muscle Builder. Pupil of E. M. Brandenburg. Skin food on sale at Sesame Shop, 500 Fifth Avenue, New York. Telephone connection.

**RITA COMPLEXION OIL,** a blending of choice vegetable extracts. Cleanses, softens and freshens the complexion. 2 oz. bot. $1.00 prepaid. R. C. O. Co., Suite 911, 225 5th Ave., N.Y.

## Travel

**P. & S. Wardrobe Trunks** 9 different grades in Full Size, Pony or ¾ Size, Steamer Size, Hat Trunks. Price $15 to $75. Write for booklet. J. F. Parkhurst & Son Co., 4-6 Rowe St, Bangor, Me.

**WILLOW CHAIRS FOR DECK USE**
Not affected by weather conditions. The loose seat cushions can be taken indoors. Booklet on request.
JOSEPH P. McHUGH & SON, 9 W. 42D ST., N. Y.

**Automobile Tours in Europe.** England, Wales, Brittany, Chateau Country, Alps, Riveria, Black Forest. Six tours, June and July. Booklets. Raymond & Whitcomb Co., 225 5th Ave., N. Y.

## Trophies

**LOVING CUPS** and other Trophies in sterling silver for sporting prizes. Unusual, artistic, practical. Send for illustrated Trophy Circular. JARVIE, silversmith, 842 Exchange Ave., Chicago.

## Unusual Gifts

**UNUSUAL STEAMER BASKETS**
Filled with fruit and surprises.
Daintily wrapped. $5, $7.50, $10 and $15.
Elizabeth H. Pusey, 176 Madison Ave., N. Y.

**WILE-AWAY STEAMER BOXES**
A gift for every day. Contents selected for the individual. Prices $5 up.
Elizabeth H. Pusey, 176 Madison Ave., N. Y.

**FOLDING HAT STAND.** Attractively decorated, in gift-box with rhyme. Convenient for travel and home use. Price $1.00 postpaid. Elizabeth H. Pusey, 176 Madison Ave., N. Y.

**Mother Goose Surprise Box**
FOR CHILDREN.
Prices, $1.50, $3 and $5.
Miss J. G. Stevenson, Sewickley, Pa

**DISTINCTIVE GIFT BOXES** for children of all ages for all occasions. Birthdays, parties, etc. Booklet. Adelaide W. Ramage, 695 St. Nicholas Avenue, New York.

**"Thoughtful Little Gifts"** Illustrated. Containing unique, simple gifts that give pleasure and appreciation to giver and receiver. Sent on request. Pohlson's Gift Shop, Pawtucket, R. I.

**LA BOTTEGA** announces the removal to 400-402 Madison Ave., at 47th Street, N. Y.
New importation of Italian china, terra cotta, frames. Agent of O. Cusmano.

**SPOON-STRAW** of Bohemian Glass. Different and practical souvenir for all occasions. In gift box with verse. 25c. "Studio Shop," Studios 20 and 21, 96 Fifth Avenue, New York.

**AN ESKIMO DOLL OR AN INDIAN PAPOOSE.** A truly American gift—$10 and $6. Not to be had elsewhere. JOSEPH P. McHUGH & SON, 9 W. 42D ST., OPPOSITE LIBRARY, NEW YORK

**CARD CASES** of dainty white kid or colored suede leather satin lined hand tinted designs $1.25 each. Satisfaction guaranteed. Simecraft Studio, South Bend, Indiana.

**ALL OUR FLOWERS KNOWN**
throughout America as "Preserved" or Natural Flowers will hereafter be called GLEBEA'S.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

**GLEBEA IS TO BOHEMIA**
What Burbank is to America.
Look for the tag ☞ GLEBEA'S.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

**STEAMER GIFT BOX**
of Glebea's Flowers, packed in a wonderful imported box. A gift for each day during the trip. $5. Austro-Hungarian Co., 4 West 33rd St., N. Y.

Those who have seen **the above Steamer Box** of Glebea's Flowers rave over it.
They say, "The box alone is worth $5."
Austro-Hungarian Co., 4 West 33rd St., N. Y.

**SPECIALTY AND GIFT SHOPS**
BE OUR REPRESENTATIVE in your town.
GENEROUS PROFITS.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

**THE LITTLE CRAFTS SHOP**
Hartford, Conn. Importers Dutch Pewter Porringer with Nut Spoon wrapped in charming foreign paper and boxed. Post paid $2.50.

**Wedding Gifts Out of the Ordinary**
in SHEFFIELD PLATE and ANTIQUE SILVER. For a limited period 20% discount.
John Wells Co., 387 Fifth Ave., N. Y. City.

**THE LAVENDER SHOP**
Sachets, Lavender, Lilac or Lily of the Valley with cards 50c. Skirt Hangers, Pink, Blue, Lavender, White, 50c. 634 Slater Bldg., Worcester, Mass.

## Willow Furniture

**WE RECOMMEND McHUGHWILLOW**
FURNITURE for town and country houses. An interesting booklet and sketches on request.
JOSEPH P. McHUGH & SON, 9 W. 42D ST., N. Y.

**NEW YORK MAKE SINCE 1893**
McHughwillow furniture is not sold through agents. Write direct to JOSEPH P. McHUGH & SON, 9 W. 42D STREET, OPPOSITE LIBRARY, NEW YORK

# To Buy Something You Want To Sell Something You Have

use the

# "S and X"

Take five minutes *now* and read the little messages from other VOGUE readers in this column.

To answer any message, place your reply in a stamped envelope with the number of the message written in the corner (for instance 1034-A). Then enclose this in an outer envelope and mail to Sale and Exchange Service, Vogue, 443 Fourth Ave., New York.

**Enclose no money in this reply. Wait till the advertiser writes to you.**

If the advertiser's reply to your letter is satisfactory, send VOGUE your money order or certified check for the amount agreed upon. We will have the advertised article sent to you, and will keep your money on deposit till you tell us to send it to the advertiser, or until you have returned the article to her. Never send any article to VOGUE.

If you do not find below exactly what you are looking for, try a message of your own. The price is $1 for 25 words or less; additional words 5c each.

## Wearing Apparel

WANTED: For two tall, slender girls, ages 16 and 18, wearing apparel in good condition and style. Reasonable in price—good models. No. 143-B.

SMALL woman desires regularly garments in good condition. Only high-class Eastern or Foreign make desired. Bust 32-34. Waist 25. Hips 37. Skirt 39. Reasonable. No. 144-B.

FOR SALE: Beautiful baby Pony coat. Made to order this year by one of the best furriers. Cost $350. Sell $50. Excellent condition. Size 38-40. No. 935-A.

FOR SALE: Black satin gown and coat. Trimmed green satin and applique black embroidery. Coat never worn. Both perfect condition. Cost $175. Sell $60. Size 34. No. 936-A.

HANDSOME white and gold gown in perfect condition. Osborn model, 36 inch bust, low cut, square neck, full particulars given on writing. Price $60. No. 939-A.

BEAUTIFUL white satin evening gown studded in rhinestones. Osborn model, 36 inch bust. Price $25. Write for particulars. No. 940-A.

FOR SALE: Oxford gray habit for side saddle, made by Hertz. Size 38-40. Worn only few times. Cost $115. Will sell for $75. No. 941-A.

OWNER wishes to sell exquisite black thread lace shawl in perfect condition. Price $100. Worth five times that price. Inspection can be arranged for. No. 942-A.

FOR SALE at half price: Large thread lace shawl suitable for draping. Cost $175. Thread lace parasol, ivory handle. Cost $50. Paisley shawl. Cost $85. No. 943-A.

THREE very fine antique Persian shawls in wonderful shades and perfect condition. Description and price on application. No. 945-A.

FOR SALE: Light blue broadcloth evening cloak lined with light blue satin, full length. Latest style, perfect condition. Hollander model. Price $30. No. 946-A.

FOR SALE: Handsome blue and black brocade evening wrap. Perfect condition. Paquin model. Cost $125. Sell for $40. No. 947-A.

FOR SALE: A pink flowered brocade evening dress $60. Dress has never been worn. Size 36. No. 949-A.

FOR SALE: Beautiful three-piece Spring suit. Black bengaline. Never worn. Size 38. Length of skirt 40. Suit cost $160. Will sell for $90. No. 950-A.

FOR SALE: Old rose Shantung silk afternoon or street gown with cutaway coat. Smart models trimmed with black. Perfect condition. Both for $25. Size 34-36. No. 951-A.

## Miscellaneous

MY furnished home, Summit, New Jersey, to sublet, April to October, to responsible tenants; 10 rooms, barn, beautiful grounds; $125. Ideal for summer. No. 934-A.

TWO people using best private equipment will include four others in five weeks' camping, fishing trip through northwestern Wyoming, Shoshone Indian Reservation, Jackson's Hole, Yellowstone Park, remote mountainous districts. Leave railroad terminus July first. Exclusive. References exchanged. No. 938-A.

## Miscellaneous—Cont.

PRINCESS ring, 11 diamonds, $150. Pink pearl ring, $25. Siberian amethyst brooch with 32 pearls, $75. Mexican topaz ring, $5. Blue beryl pendant, $20. Fresard watch, thin model, best works, $25. No. 937-A.

SOCIAL TOURS: Small, exclusive parties sailing May, June and July, including most attractive cities in Europe. Arrangements on request. Cultured leadership. Chaperonage. References. No. 245-C.

FOR SALE: Two antique mahogany beds with four posters. One carved and one with slender plain posts. No. 944-A.

EXCEPTIONAL OPPORTUNITY for lady or gentleman with wealthy social connection to earn a liberal commission for their influence or assistance in disposing of a collection of costly antique Chinese Works of Art, consisting of Porcelains, Clisonnes, Embroideries, Wood Carvings, Lacquer, Furniture of the Ming, K'iang-hi, K'ien-lung Dynasties. No. 948-A.

TOUR through Europe: Small, exclusive party conducted by former Vassar graduate. Delightful itinerary, visiting seven countries. Sailing June. Returning September. $875. Best social references required. No. 252-C.

## Professional Services

GERMAN: LADY, having traveled much, with the highest references, speaking English and some French, wishes to chaperon a few young ladies to Europe. No. 244-C.

A LADY of culture and refinement of unquestioned social position, now chaperoning in St. Louis, desires to chaperon on the Atlantic Coast or in Europe. Highest credentials given and requested. No. 246-C.

YOUNG French teacher speaking fluently English, German, Italian, also some Spanish, desires position for Summer as Tutor, Companion or Secretary. Would travel. Best references. No. 247-C.

A LADY on a farm in Virginia wishes the care of a few small children whose parents are unable to be with them. References exchanged. No. 248-C.

PHILADELPHIA young lady, conversant in art, music and languages, experienced traveler, desires one or two young ladies to complete party of four, for European travel during Summer months. Highest references given and expected. Fee and expenses required. No. 249-C.

COLLEGE trained young Virginia lady with highest social and character references, wishes a position as companion to lady traveling abroad during Summer months. No. 250-C.

WANTED: Position as companion to elderly lady, chaperon for young girls or governess for children during July and August, by capable young woman of good education, speaking French fluently. Fond of outdoor life—will go anywhere. Salary no object. References. No. 251-C.

CHILDREN'S specialist: Highest University Credentials, will tutor mothers by mail on child life and training. How to bring out and develop desired qualities in children. Observation, Resourcefulness, Industry, Courage, Honesty, etc. Advice on all problems of child life. No. 253-C.

REFINED, educated woman desires position as companion to semi-invalid. Wide experience. Has traveled extensively. Best references. No. 254-C.

*The new ALPHA model corset of tricot and fine coutil, designed to give the fashionable uncorseted effect now in vogue.*
*Price*.....$10, $15 *to* $27.50

*Matinee of crêpe de Chine, chiffon and fine shadow lace. May be had in all colors.*
*Price* .....$14.50
*Skirt to match with plaited chiffon underlay.*
*Price* .....$12.50

*Negligee of crêpe de Chine with drapery of chiffon and fine lace. May be had in white, pink, blue, orchid, yellow and apricot.*
*Price* .....$32.50

# STERN BROTHERS

NEW YORK

West Twenty-Second Street

West Twenty-Third Street

DREICER & Co
*Jewels*
FIFTH AVENUE at FORTY-SIXTH
NEW YORK

MIDDLE WEST BRANCH
THE BLACKSTONE
CHICAGO

THE DREICER Collection of Rare Pearls and Jewels is distinguished as the most important assemblage of gems of supreme quality to be viewed in this country.

Pearl Necklaces in all range of prices, matched and graded by a member of the firm—the present stock of Oriental Pearls was bought in Europe previous to the recent advance.

The settings for Jewels are made by a corps of French designers under the personal supervision of Mr. Dreicer—these exquisite settings have a distinct individuality that is at once recognizable by those who know what is best.

**NOTE**
Diamond Necklaces
$500 to $50,000
Pearl Necklaces
$300 to many times
$100,000

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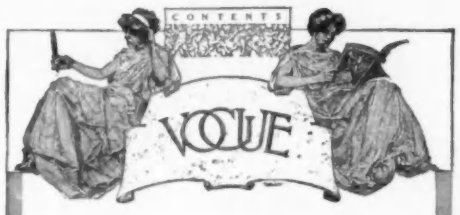


APRIL 15, 1913
VOL. 41 NO. 8. WHOLE NO. 973

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CONDE NAST, President.

Sworn to and subscribed before me this 30th day of September, 1912.

GEO. G. DIETRICH,
Notary Public, Queens Co.
Certificate filed in Register's Office, N. Y. County.
(My commission expires March 30th, 1913.)

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T H E  N E X T  V O G U E

# LATE SPRING FASHIONS

## *and*

## *Features for the Bride-To-Be*

*Dated May 1st*

*On Sale April 25th*

*The cover drawing of the next Vogue is by Mr. G. Wolf Plank*

THE next Vogue presents all the novelties that are appearing between seasons. Last-minute news of the spring fashions—first-minute news of the summer fashions. The drawings and photographs from Paris show some really remarkable new hats and gowns produced in the last few weeks.

Those who are to be married this year, or whose daughters are to be married, will find the next Vogue very helpful in planning trousseaux and all wedding arrangements. There will be an illustrated article on the new French trousseaux of the spring; also pictures of new bouquets for bride and bridesmaids, and several novel schemes for decorating church and house.

The choice of wedding presents is easy if you follow the suggestions in the next Vogue. Our choice of gifts for illustration has been a catholic one. There will be something for every pocketbook.

Our article on the *dot* also appears in the May 1st Vogue. It is often hard to know how much to give one's daughter; almost always there are special considerations which fly in the face of any hard-and-fast rule. It is as bad to give too much as too little. Our article tries to determine a *via media*—a golden, yet not *too* golden mean.

### *First Paper on Etiquette*

Our *causerie* on good manners will begin in the next Vogue. Society is in serious need of fixed standards of etiquette. Be sure to read every article in our series. There will be many points on which we invite the opinions of our readers and shall be glad to publish those which are most helpful.

### *"Best Sellers"*

The seven patterns on page 147 are the most successful in our spring collection. Their all-around desirability has been proved beyond question, so that you can order them all, or any one of them, without a moment's hesitation.

### *Another Prize Contest*

If you have ever made the slightest use of Vogue—and what reader has not?—you are warmly invited to enter the prize contest explained on page 138. You will be eligible for one of the seven cash prizes, and you will have an opportunity to write an exceedingly interesting letter. News of this contest will appear in the next three or four numbers of Vogue—in the meantime, read the announcement on page 138.

Photograph by Davis and Sanford

**MRS. ARTHUR ISELIN AND HER CHILDREN, DOROTHY, JAY, AND ELEANOR**

*Mr. and Mrs. Iselin are at present traveling in India, but they are expected to return to America in May. Mrs. Iselin, like her father, Colonel William Jay, is a well-known whip, and although the glories of coaching are now almost abandoned in New York, Mrs. Iselin is sure to be seen on the box seat whenever there is an event*

# VOGUE

## PICKED FAVORITES FROM THE OPENINGS

### The Hat of the Hour and How to Wear It, the Latest Coiffure and How to Achieve It, Successful Gowns from the Openings, and the New Silhouette of the New Season

SPRING in Paris, and brilliant sunshine, with light clouds scudding across a sky of serenest blue. The sunny weather called Parisians back to their beloved Paris for Easter and the gaieties of the spring season. The first première of the lenten season recently took place, and others followed in quick succession, while teas, fêtes, and charity bazaars are scheduled for weeks and weeks ahead.

The usual throng was seen at Auteuil on Sunday, and the usual variety of costumes which suggest spring, summer, and winter all at once. In the face of a sharp wind those who wore furs nestled in them comfortably, while those who wore none shivered in the sunshine.

TWO COSTUMES AT THE RACES

Standing on a chair in front of the tribune was a well-known musical comedy actress in a most springlike costume minus fur. The sleeves of her short, belted coat of champagne-colored silk scarcely covered her elbows. Her blue serge skirt was s.de plaited, scalloped at the bottom, and bound with braid. The small, round hat of *tête-de-nègre* straw which rested on her brown hair was trimmed with a ruff of osprey.

Close to her I noticed a young girl appropriately dressed in white cloth with a loose, knee-length coat of dark blue serge, which I recognized as one of Drécoll's new models. The coat fastened closely at the throat with two cloth straps buckled with red enamel, and a large red buckle ornamented the sagging belt in the back. The broad, round collar and the wide, flaring cuffs were of Bulgarian embroidery in bright-colored yarn.

ONE OF CHÉRUIT'S NEW MODELS

Down in the paddock, studying the horses with the eye of a connoisseur, was a slender brunette who wore, very becomingly, one of Chéruit's new models—a white, welted ratine striped with black at intervals of three-quarters of an inch. The narrow, straight skirt was loosely plaited at the waist under the square-cut, hip-length coat. The plain coat-sleeves extended to the wrist. A belt of ratine striped lengthwise was slipped under the center-back through bound slits, and thence passed loosely around the waist, buttoning in front over a straight, loose waistcoat of white satin which was cut in a V at the top, and straight across at the bottom in a line with the coat. A narrow, shawl collar of white satin laid over a similarly shaped but wider collar of black satin finished the jacket. Like most of Chéruit's models, the long sleeve was inconspicuously treated at the wrist. A narrow, flat, turnback cuff of black satin was the only finish.

THE HAT AND COIFFURE OF THE HOUR

With this frock was worn the hat which is the fancy of the moment. It suggests an earlier model of Alphonsine's, which appeared in a recent number of Vogue—a flat-brimmed sailor with a low, square crown bound with bright green ribbon tied carelessly in the back. All around the brim were sewn small, odd, bright flowers. These amusing little hats are worn at a curious angle—posed aslant, showing the hair on the left side and almost concealing the right ear. They are not placed squarely on the head nor pushed forward, but are tilted slightly back, showing the brow, as in the sketch on this page. This is the hat of the hour—the hat which one sees in the Bois, at the races, in the streets—everywhere. Low-crowned, with a flat or slightly rolling brim, it is the exact replica of a child's hat. One reason that the Frenchwoman always looks so chic is that her hat is always new. Hats are short-lived, and one is convinced that to remain in the mode, the Parisiennes must buy a new hat every few minutes. The hair is now fringed at the side

*The hat of the hour that is seen everywhere—a childish affair, naively trimmed, and tilted sidewise and backward*

*At Ciro's a young American momentarily distracted tea-drinking Paris by the chic of this pink and white serge frock*

*The well-groomed Parisienne has dared much in this new coiffure where the hair decorates the cheek in an unkempt fringe*

*Erratic is the plain lace bodice which, at the girdle, develops into a jacket; and capricious is the tunic that suddenly foresakes its angles for a soft puffing*

as well as across the brow—evenly across the brow, but at the side raggedly and unevenly. It was held in place across the cheek by the filmiest of veils closely tied about the small hat. This is the latest mode in coiffures and appeared for the first time a short while ago at Auteuil. The sketch on the right of page 23 shows the effect.

WHEN PARISIENNES RIDE ASTRIDE

While strolling in the Bois this morning I noticed a full-blown rose of burnt-orange velvet tinged with brown used as a boutonnière on a riding coat of an indescribable color—neither violet nor raspberry, but something like each, with a whitish bloom on it. The coat was very long, almost touching the tip of the riding boot, and the seams, which curved in deeply at the waist, were strapped. This fair *amazone* was conspicuous, not only on account of the color of her costume, but also because she was mounted astride. Although here in Paris riding astride is more in vogue than last year, people still stop to stare.

Later in the day, I saw the same Parisienne at Ciro's with an American girl who was strikingly frocked in the misty pink serge sketched on page 23. The narrow underskirt and the belted waistcoat were of pink-and-white striped serge. The hip-length tunic of rose serge flared slightly, and in the back was turned up in a double box plait which disappeared under the short jacket.

AMONG A FRENCH AUDIENCE

An exquisite version of a simple frock by Callot, sketched in the lower part of this page, was worn at the theatre last night by a young girl whose dark hair was wound about her head in the new fashion. The short, flat blouse of delicate white tulle, was trimmed with narrow plaitings of tulle at neck and elbow. This blouse was quite transparent and unlined save for a width of white satin ribbon which passed across the bust and under the arms. The girdle of black velvet was a trifle higher in the front than in the back. In front, the short and narrow skirt of blue brocaded taffeta was laid in two box plaits which were continued in the form of a stiff, upstanding ruffle above the girdle. A single sash-end of taffeta was looped twice over the tight back. The slippers were of the brocade, which is very smart, with excessively high heels.

Of green silk brocade was another much admired gown, evidently from the same house, shown at the top of this page. Overlapping in front, the pointed overskirt was divided in the back by a width of silk which was shirred at the waist-line and which ballooned slightly before disappearing under the tunic. The underskirt was very tight and short. The top of the corsage of yellowed lace was unlined and drawn closely down to the wide velvet girdle. A lace frill, very transparent, fell over the belt, jacket fashion.

THE NEW SILHOUETTE

The first days of the mid-February openings are reserved solely for the foreign buyers, and the private clientele is not admitted to the salons of the couturiers until the first of March, so that the new models have been seen on the streets for only a short time. So widely different were the styles shown at the openings that there has not yet been time for the various styles to coalesce into two or three generally accepted silhouettes.

The easy naturalness of the silhouette offered by Paquin and Chéruit contrasts oddly with the snugly corseted and eccentric pose which Callot and Premet are exploiting. At widest variance is the silhouette favored by Beer, which just borders on the Grecian bend. It would take a clever couturier to combine all of these silhouettes in one—and a contortionist to wear it!

Callot and Chéruit agree that, in general, the corsage shall touch the base of the throat in front. But they differ in this: that at Callot's the line encircles the base of the neck, while at Chéruit's it drops in the back to form a slight V. Chéruit insists on this line, and features it strongly in her evening wraps of taffeta, brocade, and moire. These wraps fasten high in front, covering the front of the throat to the chin, and drop in a deep U in the back, leaving the mid-shoulder quite unprotected. Unique and charming as they are, they suggest, to the subconscious mind of the practical person, pneumonia.

The godet coat is conspicuously absent at Chéruit's, while Callot's few godet models are quite subdued. Excepting Paquin, all of the couturiers favor the separate coat. All favor the cutaway. Callot has a stunning model in green and black taffeta. The models at this house, and at Premet's also, are most suggestive of the days of the merveilleuse and Incroyables, when robes of gauze were slashed on the hips showing culottes of rose-colored silk—or the flesh itself! Skirts at these houses are extremely narrow and extremely short. When worn with high heels they are often seven inches from the floor.

OPENING DAY FROCKS AT THE RACES

At the Auteuil races the frock which attracted the most attention was a Paquin model of black satin which was sketched in the April 1st issue of Vogue on the left of page 27. This goes to disprove the popular idea that the models which are shown at the openings are never worn by Parisiennes. In fact, several of the models which were sketched in Vogue from the last August openings are still worn, and were seen no later than to-day at the races.

One of Chéruit's new models, which promises to be a great success, was worn at Auteuil at one of the recent races. Of gray whipcord, it has a distinctive skirt and an easily fitted coat which was oddly tied in front.

A Parry frock which consists of a straight, narrow skirt and a sashed bolero has already become a favorite with Parisiennes. This was also sketched for Vogue at the time of the openings and appeared in the issue of March

*A Callot theatre frock consisting of white tulle bodice and blue brocade skirt with all the insouciance of the young girl for whom it was designed*

*This silhouette, with its broken outline and distorted ankle drapery, is probably the most eccentric that this season has thus far produced*

*A long slimness of line, undisturbed by the well-managed draperies, may be regarded as the composite picture of the spring Callot silhouette*

*The characteristic tailor-made silhouette, produced by many of the houses, is shown in this rendition of square-tailed coat and back drapery*

**FROM OUT OF THE CONFUSION OF THE OPENINGS GRADUALLY ARISES A DEFINITE MODE—THE BEST FEATURES WROUGHT INTO A COMPOSITE COSTUME—THE SILHOUETTE FOR THE SPRING OF 1913**

15th on page 23. I saw it recently at the Hotel Ritz, worn without the silken waistcoat, which is a feature of Parry's street suits. Either way it is extremely chic.

A FRENCHWOMAN'S BOOTS AND GLOVES

Black-topped walking boots are not worn by smart Frenchwomen. Low shoes as well as walking boots have colored tops. The white top of last year has been replaced by all shades of gray and brown in cloth and suède. Tops of whipcord or fine checked serge in black and white are seen occasionally. All of these shoes have vamps of patent leather, and black heels, moderately high.

Louis Quinze slippers with one or more straps divide honors with the cothurn. Oval buckles are usually quite small, and oblong or round buckles of cut steel and dull silver are moderate in size, as are also the square buckles of blue glass and jet.

Worn at Auteuil with a frock of red serge were slippers of black, varnished leather with high, red heels. Evening slippers of white satin overlaid with black Chantilly are adorned with tiny wreaths of colored flowers made of ribbon. Callot's manikins all wear slippers of brocade in blue, gold, green, and black, with high, black satin heels and black stockings. Colored stockings are sometimes worn, but those of thin, black silk are smartest.

White gloves are the accepted thing now; some few are rayed with black, and there is a plentiful sprinkling of champagne and chamois-colored glacé kid. These gloves are worn morning and afternoon.

USES OF NATURAL AND UNNATURAL FLOWERS

Natural flowers are at the moment in high favor as corsage bouquets for day wear, but with walking suits and evening gowns artificial flowers are more modish. Callot, by the way, places a rose of delicate pink, wonderfully lifelike, in the soft tulle of her oddly flat, short bodices, and with it a spray of tiny white flowers—a beautiful contrast to the silken coat of blue, the blue so much favored by this house.

Paquin prefers a cluster of rose twigs covered with tiny, half-furled buds. Worth uses rather large bouquets and sprays of bright colored, velvet flowers combined with delicate foliage. Parry is devoted to dahlias and other small, old-fashioned flowers, always vivid in color.

E. G.

**BUZENET, BÉCHOFF-DAVID, MARTIAL ET ARMAND, MAKERS, MESDEMOISELLES LAZIER, BADY AND DARCOURT, WEARERS—AND HERE YOU HAVE THE SUCCESS OF THESE FASCINATING MODELS IN A NUTSHELL**

IN "L'Enchantement," at the Théâtre Renaissance, Paris, the fascinating Mlle. Lazier wears this quaint little wrap of violet liberty satin which is cut in half in the middle and joined together under a band of satin. Violet silk tassels and a soft puffing of satin are the only trimmings. The lining of old-blue crêpe de Chine is a wonderfully effective color contrast. Her gown is of lace and tulle with a trimming of old-blue velvet and nosegays of pink roses.

MLLE. BERTHE BADY and Béchoff-David say this lovely thing is a dishabille, therefore it must be so, although, in very truth, one might be pardoned for thinking it an evening toilette. It is of rose-colored liberty satin, draped in rose chiffon and paneled in shadow lace over white mousseline. A girdle of white satin is crossed under the bust. The sleeve treatment is one of the most flattering that can be devised for a pretty arm.

VIOLET and blue, a favorite French combination, is used again in this frock designed by Martial et Armand for Juliette Darcourt of the Théâtre Femina. The skirt of violet chiffon is embroidered with long sprays of blue hortensias, and mounted over a white lining—the effect is lovely. The little casaque is of violet satin belted in blue through a buckle of strass. The collar and revers are of embroidered chiffon, and the surplice vest is of white tulle.

**IF YOU POSE AS A SYMBOLIST OF COLOR, AND CARRY YOUR PHILOSOPHY INTO YOUR GOWNS, CHOOSE AMONGST THESE THREE MASTERPIECES: ONE IN BLUE, PREFIGURING CONSTANCY, ANOTHER IN RED, SIGNIFYING EMOTION, AND A THIRD IN YELLOW FOR THE INTELLECTUAL**

GOWNS SHOWN BY HOLLANDER

TO the question of whether or not skirts are to be full, Callot, with the inherent tact of woman, answers with this gracious evasion—a gown of Callot-blue tussur subtly full, and yet so slender of silhouette that even analytical Fashion is baffled by its ingenuity. Distinguishing features of this model are the long vest of white charmeuse and the big bow of blue velvet at the waist. The yoke is of transparent lace.

A LIVING flame this gown appears, darting tongues of yellow and red as the wearer moves. The ochre-colored chiffon voile of which it is composed floats lightly as a wind-blown flame, and the beads and embroidery, which scarcely serve to weight it, leap in tiny points of pink and saffron. The full tunic—Callot commits herself unequivocally here—is caught in a unique girdle, and dips to a rounded line at the sides.

WHAT more consistent than that Poiret should favor red, since, according to an old handbook of symbols, it is the color which symbolizes creative power? To a gown of a vivid Poiret-red he has added a striking trimming of blue-and-white checked taffeta. The waist opens over a waistcoat of white charmeuse. The skirt drapery is held in place under a row of buttons, and a bit of the taffeta is glimpsed below the knee.

SOCIETY STILL ADHERES STRICTLY TO THE CUSTOM OF WALKING TO CHURCH FOR EASTER SERVICE, AND FOR AN HOUR AFTER ALL NEW YORK IS EN PROMENADE ON FIFTH AVENUE

Copyright by Underwood & Underwood

*Mrs. Oliver Iselin with her little nephew and niece, Jay and Dorothy Iselin*

*Signor Enrico Caruso, the famous Metropolitan tenor, was among the promenaders*

Copyright by the International News Service

*Mrs. Lloyd C. Griscom, the wife of the well known diplomat, and her little boy and girl*

Copyright by the International News Service

*Mrs. James A. Burden and her small daughter*

Photograph by Powers Engraving Co.

*Mr. and Mrs. Frank Gould and Mrs. Gould's sister, Miss Hetty Kelly*

*Mrs. Edwin Gould and her young son, Edwin*

**A CALLOT, A PAQUIN, AND A PREMET SELECTED FOR AMERICAN IMPORTATION BY MOLLIE O'HARA—THE CALLOT FOR REGAL BEAUTY, THE PAQUIN FOR FEARLESS COLOR CONTRASTS, AND THE PREMET FOR ITS SOFT AND GRACIOUS LINES**

NOTHING save the admonition, "Costly thy raiment as thy purse can buy," justifies Callot in creating a gown so marvelously rich in materials and coloring. The influence of the east is felt in the bodice of gold lace, in the flowing, web-like cape of black lace banded at the edge with gold, and in the black satin skirt swathed over a lace petticoat, drawn into a close-fitting lower bodice, and held by a bayadere sash wrapped around the figure and caught by a green buckle, from which it falls in a plaited end.

ACCORDING to Paquin's philosophy, contrast rather than harmony should be the keynote of modern dress. So she fearlessly gives us a blue serge afternoon gown with a vest and sleeves of a silk showing red and blue flowers on a tan ground. To confirm her endorsement of contrast she adds a yellow patent leather belt, steel buckled. The Frenchwoman's love of a touch of lingerie is met by a collar and cuffs of batiste. The vest and sleeves are trimmed with steel buttons; the serge is embroidered in blue braid.

ALTHOUGH some of his colors are vivid, in this, his most successful model of his most successful season, Premet prefers a generally softened effect. Over a drop of shimmering, changeable moire in red and blue falls a tunic of blue chiffon embroidered in tan, rose, and blue. The blue chiffon bodice crosses at the waist-line, encircles the waist like a girdle, and falls in a long sash-end at the side. As in many of Premet's models, the open neck is softened by plaited net frills, which appear again on the sleeves.

# THAT JADE, FASHION

## Defying the Moralist and Satirist as of Old, Fashion Brazenly Demands "Tenne Diverse Gownes and as Many Coates"

By AGNES REPPLIER

A CURIOUS legend of the fourteenth century relates the story of a beautiful woman of high estate, who died and forthwith presented herself at the door of Heaven. There, Saint Michael and Satan combated for her soul. The Archangel heaped the lady's good deeds upon one scale and the Archfiend brought all the sins of her life and poured them upon the other. As it chanced, the weights balanced, but when Saint Michael claimed the prize, Satan cried out bitterly: "This woman had tenne diverse gownes and as many coates, and welle thou knowest that lesse mighte have sufficed her." Then, hastening, he brought the poor lady's superfluous finery, "her furres, and jewelles, and rynges," and cast them into the scale with her transgressions. So burdened, it far outweighed the measure of her virtues, and "the develle took her, and bare her away into the pitte of Helle; and the pore soul cried and made much lamente, but it boted not."

Such is the tale told by the Knight of La Tour Landry, and its counterpart may be found in many pious chronicles.

### CENSURED BY THE CHURCH

At that time velvet and satin were forbidden to the tradesman as well as to the tradesman's wife. The church thundered her censures against the vanities of women, knowing well that beneath these bubbles of fashion lay an overmastering passion, subtler than logic, stronger than rules; nor did the knights and lords escape their invective, for the gentlemen of this period were every whit as extravagant as the ladies, even surpassing them in such mad devices as pointed shoes that curled upward eighteen inches, and choking, "cart wheele" ruffs. The habits worn by nuns were designed originally to banish earthly beauty from the cloister, and lo! they became the most becoming costumes imaginable, making a plain face pleasing, and a lovely one irresistible.

### THE MENACE OF HORNS

The satirists and moralists of to-day who have so much to say concerning the follies of fashion might do well to study the history of their predecessors who have waged unsuccessful war on fashion since the beginning of recorded history. When women wore horned and steepled head-dresses, the wits of the court no less than the preachers sought vainly to reduce these charming absurdities to sensible proportions. Men pretended to fear being transfixed by the horns, just as they now pretend to fear being pierced by hat-pins. They accused women of wearing gibbets and gallows on their heads; they fussed and fumed as men fuss and fume to-day, and with the same result. While it is true that the eloquence of the Gray Friar, Thomas Conecte, was so impelling that, during his sermons, hundreds of women tore off their head-dresses and burned them in bonfires at the church door, it is also true that no sooner had the good Brother Thomas turned his back on London, than "the women who, like snails in a fright, had drawn in their horns, shot them out again, hoping the danger was over." It is true that when Savonarola burned the "vanities of Florence" in the Piazza Santa Maria Novella, the "adornments of women" were heaped generously on the mighty pyramid which, sixty feet high, was consumed to ashes; but a few years after this great religious revival of Florence, other "vanities" had taken the place of those destroyed by Savonarola's zeal.

### OFF WITH THEIR CURLS!

A dress reform, which although not permanent was yet in some measure lasting, was that effected by the Norman prelate, Serlo. In 1031 he denounced the effeminate fashion then common among the French nobles of wearing their hair in long ringlets like a woman's, and when his vigorous and sardonic sermons had shamed his hearers into quiescence, the clever bishop whipped out a pair of shears and clipped off the flowing locks of the congregation. Until they grew again—which was not for many months—he had the satisfaction of seeing the gallants of France as close cropped as was ever Cromwell's army.

The good monks of the Middle Ages, the good Puritan, Richard Baxter, the good Englishwoman, Hannah More, and the good American, Julia Ward Howe, all in turn protested vigorously and with the same measure of unsuccess against the bared shoulders which represent one of fashion's arrogant caprices. A few weeks ago a Western bishop declared — as with authority — that American women get their styles direct from the demi-monde of Paris, and in the same breath he compared them—rather unkindly—to the ladies of Herod's court. So the battle is waged with much din and little understanding. It took a true woman like the royal nun, St. Edith, to say that a clean soul may be hidden beneath gay draperies, and it took a great man like Saint Augustine to say that pride may lurk behind rags.

### COMFORT SCORNED OF DEVILS

The great principle of taste! Is it really eternal and does it only suffer eclipses so severe as to make us doubt its existence? In this age men have adopted a form of dress which reduces taste to the most modest limits of propriety. They ask only for comfort, and their demands are easily achieved. But women still strive for beauty and for personal expression, and so, naturally, are sometimes led astray by the very fervor of their fantasies. Dress is not with them, as with men, a question of comfort. "Comfort? Comfort scorned of devils." It is not a question of durability, for change is sweet to the feminine heart. The dress of the modern woman represents an effort, conscious or unconscious, successful or unsuccessful, to reach the standard set by Carlyle; an effort to present to the eye "the cut which betokens intellect and talent, the colour which betokens temper and heart." If this lofty and symbolistic aspiration be seldom realized; if fashion appear to be capricious, and her votaries wanton; if women's dress seems only to flit from one extravagance to another, there yet lies forever back of it the force of personality, the something which is the temperament and disposition of the wearer.

# WANDERLUST

*Like molten gold from crucible's white flame,*
*Doth Wanderlust burn through my every vein.*
*Far, wind-blown summits, rising crest on crest,*
*Bring back to wanton mind the old unrest*
*Of other days. Embrasured streams, half hid*
*Beneath their tangled banks, sing low and bid*
*Me flee the marts where subtle mammon rules,*
*And silent lie beside their bouldered pools.*

*The call of rivers, winding to the sea;*
*The voice of woods; the caravansary*
*Of ships that pass the farthest tides*
*And palm bejeweled islands—lovely brides*
*Of grim volcanoes; plains, whose summits guard*
*The moving night and lush-grown fields reward*
*The toiler—these and sleep untented, cry*
*A Wanderlust that will not still nor die.*

*Shall deserts crossed by lonely camel trains,*
*Or old-time cities, crowned with storied fanes—*
*Shall rushing torrents, gorges wildly deep,*
*Untrodden shores where surfs untrammeled sweep—*
*May all the scenes where open spaces breathe*
*Be mine? Or must my captive soul yet grieve*
*In bonded chains which pride and lust hath wrought*
*From bartered honor, virtue sold and bought?*

*Not wealth nor fame shall hold, whose crown is decked*
*With jewels wept by women, curst by wrecked*
*Endeavor all along the crowded road*
*Where Mammon wields its never sheathéd goad.*
*This Wanderlust will neither still nor die!*
*My soul must break these chains and fly*
*The sordid pomp that gilds their templed wrongs,*
*The wild free world is mine and all its songs.*

By WILLIAM FRANKLIN JOHNSON

# The MODE in MINIATURE

## The Story and the Sequel of the Little Doll Manikins That Counterfeit so Delightfully the Fancies and Fashions of Modern Paris

By MARGARET ALICE FRIEND

AFTER a tortuous drive up the steep hills of Montmartre to a tall house overlooking all Paris, I found the famous sisters, Mesdames Lafitte-Désirat, in their little atelier surrounded by fragments of bright-colored stuffs, bits of feather tendrils, wisps of curls, all in a mélange of headless bodies, bodiless heads, and detached arms and legs, for—I must hasten to tell you lest this sound like the story of a massacre—it is the deft fingers and clever brains of these women which produce the charming little doll manikins which one may see at any of the great art expositions or in the Paris museums, and which now adorn the windows of the smartest New York shops.

As is known to all artistic Paris, Mme. Lafitte, the originator of these dolls, is a sister-in-law of M. Pierre Lafitte, the famous editor of *Femina;* and her sister and collaborator, Mme. Désirat, is the wife of one of the staff of *Femina.*

INSPIRED BY A LITTLE CHILD

Six years ago when Parisians were beginning to realize the historic and artistic value of these dolls, I followed the same winding hights of Montmartre to interview for Vogue the maker of the puppets. At that time they were shaped in the most primitive fashion, the manner of which Mme. Lafitte rapidly illustrated to me while she told me of the incident which led to their production. One day while trying to amuse a child, her fingers chanced upon a bit of wire which she twisted into the semblance of a human figure; from soft paper she shaped a head with strange features, and pins for eyes; then with fragments of gay stuffs culled from her work basket she clothed it. The child was in an ecstasy of delight and Madame was in possession of an inspiration which has materialized into the finished little creations of to-day—lifelike, perfect counterfeit presentments of Frenchwomen, each representing some phase of the Paris life that their creator knows so well. The true *élégante,* the *grande demi-mondaine,* the actress, and the *Mimi-Pinson* (the busy worker for the many caterers to the mode). These women are seen in the arrested motion of walking or skating, drinking tea, kneeling on a chair at the Race Course in order the better to see the winning horse, or sitting, lightly poised, on a sofa engaged in talk of the last new play or picture—representations which form a true record of manners and gowning at the beginning of the twentieth century, and which are certain to have an immense value in the future.

Except for an elaboration of detail and a finish, the simple anatomy of the first dolls has been little changed. It was Mme. Désirat, at that time Mlle. Bausset, a fashion illustrator on the staff of *Femina,* who had, at the beginning, the (*Continued on page* 130)

*"Causerie" is what Mesdames Lafitte-Désirat have named this delightful tête-a-tête of smart Parisiennes "en grande toilette"*

*To the Concours Hippique goes Madame in a red brocaded satin gown, warmly collared in fur above an incongruous, low-cut tulle vest. Purplish blue are hat and muff, red the veil and slippered feet*

*Just such a manikin might have been glimpsed at Armenonville, kneeling on a chair and straining the capacity of her narrow skirt of green-and-white striped taffeta*

*On the extreme left is a tea-hour group that reflects in miniature the latest mode in cut, material, and millinery, and in such accessories as veils, parasols, and nosegays*

*A jacket of beaded net which from the front seems to have no aspirations beyond a bolero, falls in the back to the round length of the fashionable cutaway. The flaring sleeves gather into the draping armhole, and the drapery of the skirt falls at the back in an overskirt effect. A broad cerise girdle fastens at the side under vivid flowers*

*It is hard to say by just what features Premet creates the intangible, quaintly whimsical effect of this costume. The charm lies perhaps in the peplum which falls in deep points over the hips, or in the swathing drapery of the chiffon skirt figured in clear blues, pinks, yellows, and purples. The crêpe de Chine waist is beaded in delicate rose and blue shades, and filled in at the throat by tulle plaiting*

*This charmingly frivolous creation of Premet's recalls the Dolly Varden styles, and may be safely recommended to the bridesmaid. The waist and ruffled tunic are of cream charmeuse brocaded in pink and blue. The underskirt of white charmeuse is caught up under a lace flounce with garlands of flowers, and is slashed to reveal the ankle*

**A GOWN TO DINE AND DANCE IN, A DRESS TO LUNCH AND DRIVE IN, AND A FROCK TO BE A BRIDESMAID IN, IS THE ORDER OF THESE TOILETTES FOR THE "JEUNE FILLE"**

MODELS SHOWN BY JEAN

# AS SEEN BY HIM

## Gone Are the Discomforts of the Pioneer Country Clubs of America, but Above the Whirr of the Motor Car Is Heard the Voice of One Who Whimsically Regrets the Proverbial "Better Days"

ONE of the first semi-burlesque, semi-variety entertainments to which I was taken when a youth was a species of play performed at the old Weber and Fields Music Hall on Broadway. As I remember the play, it was called "The Magic City," and the slender plot was built around a dream of a Long Island farmer to whom a land speculator had made an offer for his truck farm. It was at the time when speculators were buying up farms by the score, and magic cities were springing up everywhere. The farmer's Vision revealed a large town, a Main Street with trolley cars right through his stable, and an "Opery" house, and hotel, in the pigsty. How we laughted at all this rough, honest fun! But now the shoe is on the other foot and the Long Island farmer is laughing at us.

THE GOLDEN DAYS

Yet, in spite of all this progress, many of us continue to think of those as the golden days of Long Island. Then the Meadow Brook Hunt did some actual riding to hounds, then it was a pleasant, grass country with here and there thickets, and swamps, and wooded hills.

In those days a week-end at Southampton was really a little journey. To catch the early Monday train, we must be up at break o' day, and we were not impatient of slow trains, and cold cars, and many stoppages. I can remember how delightful it was in the days gone by to meet friends in the old station at Long Island City. Then, when we reached our rural destination, there was sure to be a smart trap waiting for us. How picturesque was that array of dog-carts, village buggies, buckboards, drags, and traps, with coachmen and horses perfectly groomed. If, by any chance, friends failed to meet us, there was but one alternative —the village surrey. There **was** at that time a breed of emaciated horseflesh, uncurried and uncouth, which seemed to have fallen to the Long Island village hackmen as a last resort. I have often wondered, too, where their masters bought the surreys—rakish vehicles, shabby, forlorn, and requiring gymnastic training of him who would get into them. They also demanded endurance worthy of a martyr of him who dared the discomfort of their hard, flimsily covered cushions, ragged and worn so bare that in many places the thin layers of straw with which they were stuffed showed through. Now, for many years, I have missed that long line of village hackmen who used to crowd the dreary shed at Hempstead which was dignified by the name of station. The race of farmers has apparently become extinct along with the old nags they used to drive, and the ancient arks of locomotion have gone the way of the wonderful one-horse shay.

THE TENANTRY CLANG UP IN MOTORS

The Long Island countryman like the Norwegian peasant was well trained in peasantry. Though we never did educate him to touch his forelock and drop courtesies, he and his family were not opposed to being patronized just a little; they were willing to go to the polo games, and the pony races, and the steeplechases, and to remain in the field, or picturesquely decorate the rails. They would even, for a small consideration, consent to pose as old family retainers.

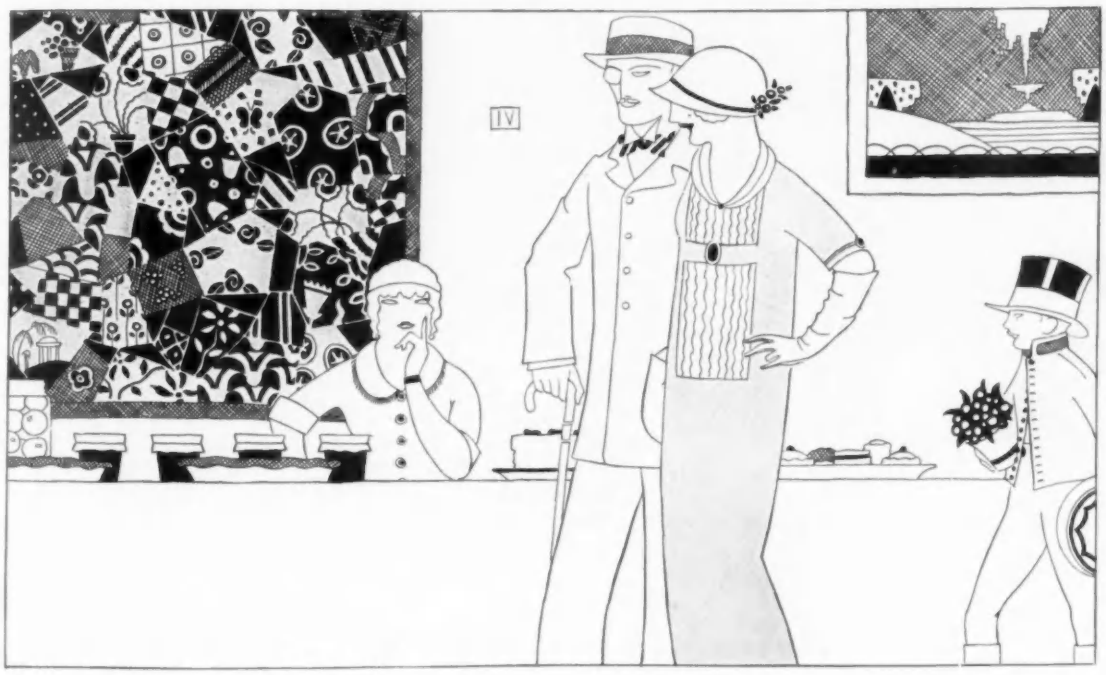
The late William C. Whitney was one of their most generous patrons in those days. There was really nothing of pose in his attitude to them nor in theirs to him. How generous he was with his hospitality! On many a blustering, cold autumn day—when the farmers came over to see races at his place at Wheatley Hills, he provided coffee and sandwiches for them. But who would dare offer to do this today? The tenantry now clangs up in motors, and the family carry-all with its load of children is no more.

WHAT I REGRET

I am not an enemy to progress; I am not an old man bewailing from a cozy corner in a club, the better days of my youth. I regret, however, some of the bits of picturesque country and suburban life which are fast disappearing under the new dispensation. I add my voice to the hundreds already raised in protest against some of our modern conditions. I join hands with Mrs. S. R. Church who deplores certain innovations on the hunting field. To-day people allow their children to ride to hounds with their elders and thus embarrass the older members of the hunt. Nor is this all.

"Fox hunting," Mrs. Church says, "is at a critical stage. It has never been so fashionable, nor so expensive, and vaster followings are spread over the country after hounds than would have been dreamed of a generation ago; but the 'carpet-bagger' reigns supreme." This is a hit at the rich American and the London town man who have acquired property in the shires and who pose as country gentlemen. Without their money, however, and without these same subscriptions of theirs there would be less hunting in England. But these people, according to Mrs. Church, lapse utterly from good behavior, they override the hounds,

(*Continued on page* 128)



# *An* ADAGE ROBBED *of its* RELEVANCY

HUMANISM compels its devotees in this twentieth century to lives of no less self-immolation than in the days of old when it led women to languish in convents and men to grow fat in monasteries. The impulse of self-giving is as quick to-day as then, but its expression has been altered to fit present-day needs.

USUALLY the humanist of to-day falls into line in some professionally organized social work, but occasionally a woman expresses her protest against social inequalities by striking out in an entirely new and often illogical direction. Hardly less misguided than were the religionists of old in their impotent fervor is a young heiress who, recently, upon attaining her majority, gave her entire inheritance away and took a shop clerkship at a wage of eight dollars a week. Had this young woman, with a view to formulating remedial measures, volunteered to acquire by first-hand experience a knowledge of the conditions under which shop girls work, her action would have been commendable; but in turning her back upon her fortune she let slip through her fingers, not only the means by which she might have placed before social workers the enlightening data gained through her personal experience, but a most powerful means of bettering the conditions of those who live in want; she permitted her splendid generosity to be swallowed up in quixotism.

MOST of our philanthropists, however, have greater breadth of vision than did this young enthusiast, and they love the cause of altruism not less well but more wisely. These women retain their patrimony and increase it in all ways that they honestly may, holding it as a trust loaned them for the benefit of others. The more devoted and energetic of these women undertake personal investigations into conditions: this involves long days of laborious physical toil, to which is added anguish of spirit arising from the knowledge of the terrible experiences that constitute the daily portion of the workers in many forms of industry. The altruists have taken this Gethsemene way in order that the knowledge gained, vitalized by their wealth and social status, may be made public knowledge, and that reforms in the working and living conditions of those who are oppressed by their own ignorance and by the greed of others, may be initiated.

OTHER women use their legitimate wealth to finance research work, and thus aid in the discovery of wrongs which should be righted; and still others use their money to meet educational or civic needs. Such stewards of wealth are patriots of a high order as well as philanthropists, and they make possible a conservation of effort which, but for such aid, would be out of the question. In no age, and in no country has wealth found so many ways of blessing humanity as in this.

THE picturesque Lady Bountiful of former times, who scattered coins in the street and watched the proletariat scramble for them, now invests her alms where they bring the greatest returns in human efficiency and happiness. Not by renunciation, but through the wise use of wealth, is the old saying that "money is the root of all evil" robbed of its relevancy.

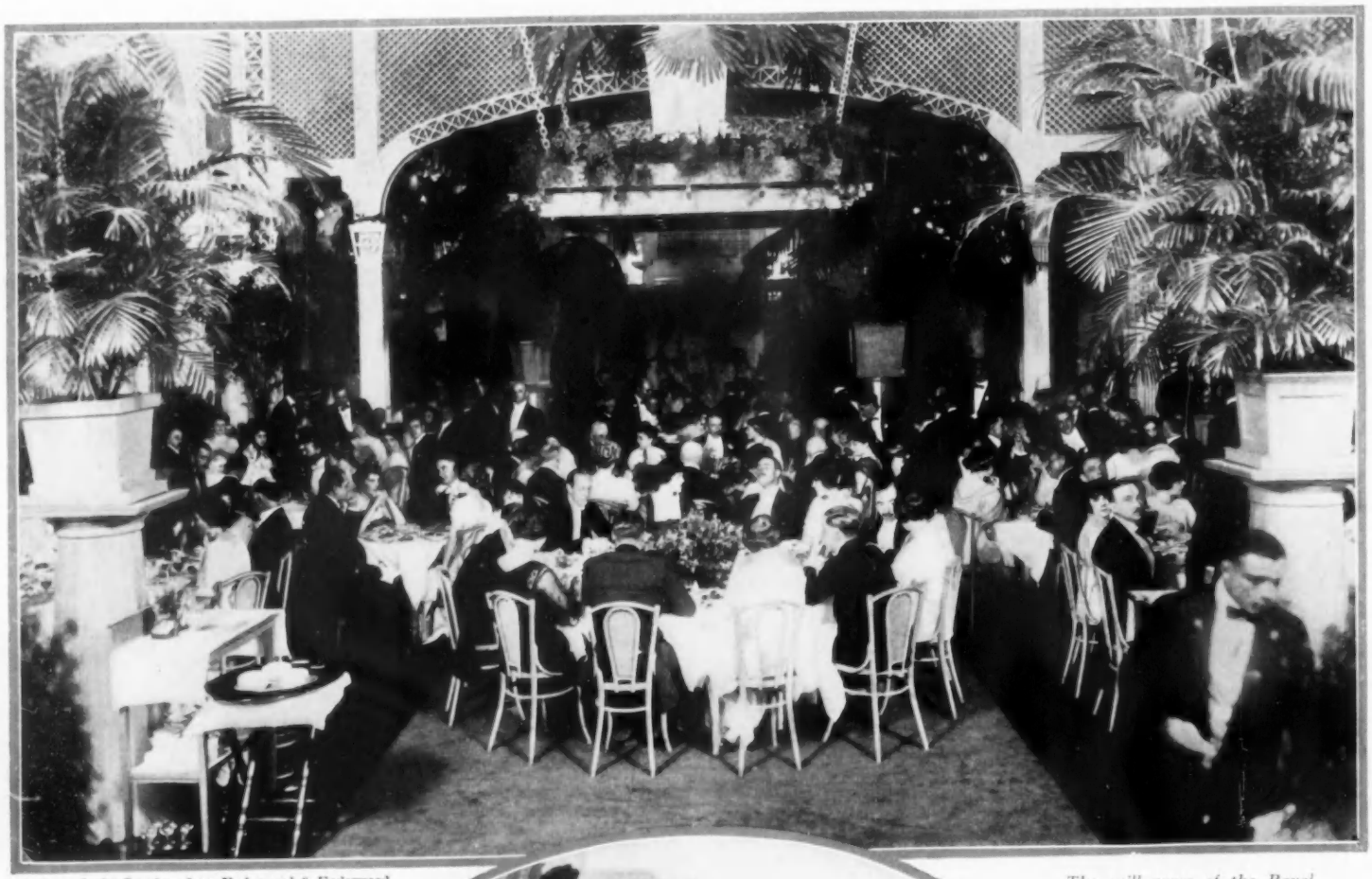
*A girlish evening frock of pale pink charmeuse draped over cream lace that is elaborated by a sequin and crystal passementerie in pale blue and pink*

*It is rumored that the youthful charm of this character actress will have an opportunity to make its initial appeal to London audiences early next year*

*With a suit of black broadcloth designed with redingote coat and draped skirt is worn a velvet-faced satin hat, ostrich-trimmed, and a stole and muff of shirred crêpe, plush-banded—all in an exquisite shade of violet, which is Miss Janis's favorite color*

*The boudoir cap of lace and ribbon, which Miss Janis designed herself and has labeled with her own name, is worn with a matinée of lavender satin and cream lace, and a French petticoat of pink chiffon. It is in her boudoir that Miss Janis gives rein to her fad for the French fashion-plate dolls, which stand pertly on the dressing-table and in a special cabinet*

**MISS ELSIE JANIS, THE JOYOUS YOUNG STAR OF THAT VAUDEVILLIAN VERSION OF "CINDERELLA," CALLED THE "LADY OF THE SLIPPER," CONTRARY TO MOST ACTRESSES, DOES NOT SEEK TO EXPRESS HER PERSONALITY IN HER CLOTHES BUT RELEGATES THEIR CHOOSING TO HER MOTHER**



Photographs by Jennings from Underwood & Underwood

*The grill room of the Royal Poinciana Hotel, where Palm Beach wines and dines and gives its dinner parties*

*Mrs. William K. Vanderbilt, Jr., and Mr. Sherman Day, who came south with Mrs. Vanderbilt's private-car party*

*Mrs. Coleman of Chicago and Attorney-General Bell of Pennsylvania leaving the Hotel Breakers for the inevitable morning spin*

*Mr. Robert M. Thompson, owner of the houseboat "Everglades," and Admiral Richard Wainwright, U. S. N., in command of an "afro-mobile"*

**IT IS DURING THE LENTEN SEASON THAT AMERICAN SOCIETY IN ITS GREATEST NUMBERS SEEKS PALM BEACH AND ITS OUTDOOR RELAXATIONS**

*Miss Roberta Willard, daughter of Col. J. H. Willard of Newport, and Mr. Fred C. Inman of New York*

*Miss Laura V. Webb and Mr. James Watson Gerard, associate justice of the New York Supreme Court*

*Below are seen Mrs. Clayton Dixon, Miss L. B. Hyde, Mrs. V. B. Hubbel, Misses Constance Robertson, Ethel Carhart, Margaret Graham, Mr. Hugh Inman, Mr. J. R. Hyde*

*Mr. and Mrs. Chauncey M. Depew setting out from the Hotel Royal Poinciana for an "afro-mobile" ride in the famous jungle*

*Contestants in the woman's tournament and just interested onlookers seated beneath the rubber tree at the Palm Beach Golf Club*

*Mr. Fred Parrish, Miss Margaret Graham, Mr. J. R. Hyde, and Miss Ethel Carhart holding a sun party on the Breakers' steps*

Photographs by Jennings from Underwood & Underwood

*An episode on the green during the playing of the tournament for the woman's golf championship of Florida—Miss L. B. Hyde, the winner, shaking hands with Mrs. H. C. Phipps*

**WHEN HAT TRIMMINGS ARE EXAGGERATEDLY HIGH, AS MANY ARE THIS SEASON, THEY ADD TO THEIR PROMINENCE BY SHOOTING OFF IN MOST UNEXPECTED DIRECTIONS—THE UNUSUAL GOWN AND BLOUSE-COATEE**

HATS FROM REBOUX

*An oval shape brimmed in cerise straw, crowned with black satin, and trimmed with two black wings joined to make one clean sweep from tip to tip*

*A woman would add some inches to her stature by wearing this snug hat, the hight of which is emphasized by the heavy somberness of the black loops*

*With so self-sufficient a combination as brilliantly brocaded crêpe de Chine and plain blue crêpe de Chine, any applied trimming would be quite superfluous; so the theme of this artistic gown is the simple Russian blouse*

*Waist or jacket, according to the time, the place, and the occasion, is this gay garment of white silk crêpe brocaded in a velvety, bright blue figure. From the waist-line in front it cuts abruptly away to a short postilion in back. Such little blouse-coatees will be worn with cotton crêpe gowns as well as with separate skirts of silk*

*This pot hat of black picot straw is redeemed from its blackness by a facing and a folded band of white moire, and two white wings shooting off at diametrically opposite points of the compass*

# THE POTENTIALITIES OF THE HALL

## Some Things a Hall Must Be and Some Finer Things It May Be If Taste and Knowledge Be Used—Gaining an Effect by Contrast

By LOUIS R. METCALFE

THE halls of most city houses make no pretense to attractiveness, being, especially in the case of the old-style houses, little more than extensions of the first floor stair-landings. But in the up-to-date residence there is a roomy vestibule oftentimes independent of the staircase, and this is an infinitely better solution of the problem of how to provide an adequate hall, even when it necessitates insufficient light and indifferent decoration. As for the apartment house, a real hall is out of the question. Here hall space is reduced to a minimum; even in the best examples it is but a tiny vestibule, and in the worst, a long vermiform passage of which the less said the better.

The hall and the staircase are so closely connected that it is not easy to dissociate them. In Colonial days the stairway was, architecturally, a very interesting part of the house, often made attractive by a frame of a graceful, elliptical arch which rested on fluted or beaded pilasters and relieved with its curve the regularity of the wall-paneling. Such a device is shown in the classic staircase at the top of this page.

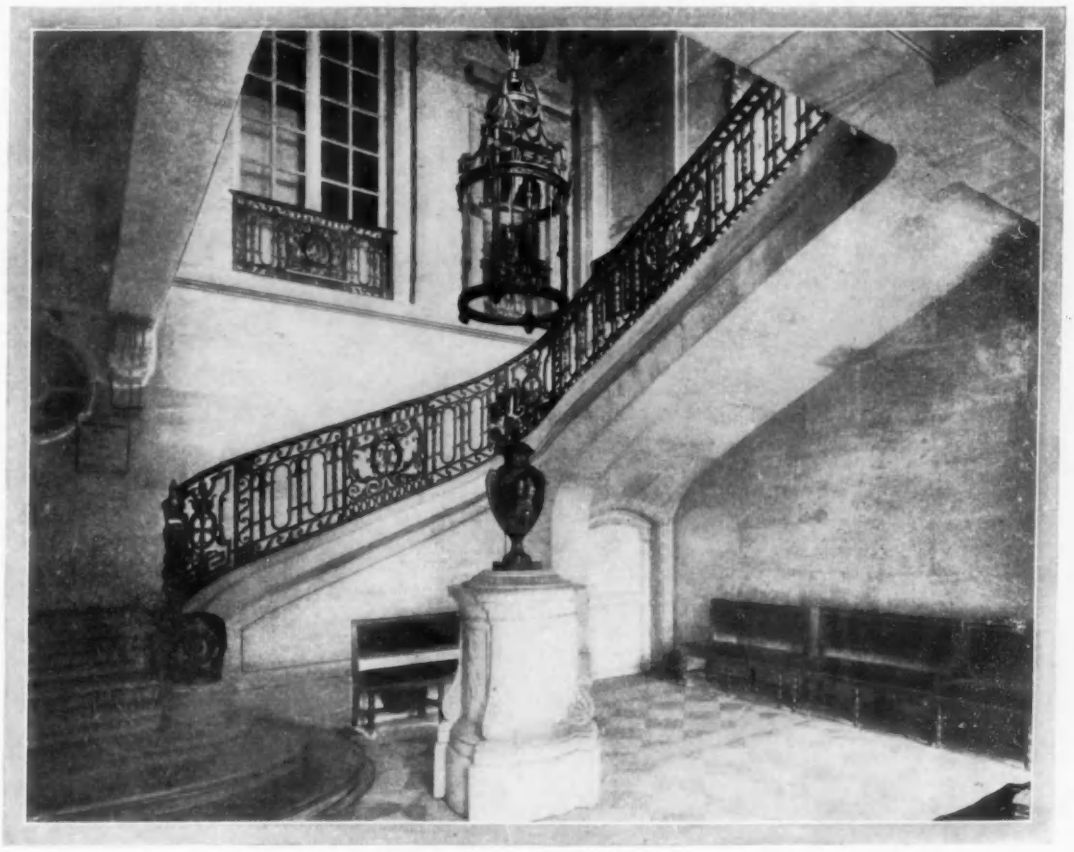
Whenever the stairs are conspicuous they should be made a decorative feature. An ornamental balustrade is one of the ways of accomplishing this. The Colonial style has three different types of turn balusters: the Gothic has richly carved scroll work; the Italian Renaissance, thick stone balusters covered with ornament; while the French style has iron-work beautifully wrought. The stair hall of the Petit Trianon, shown second, is the most exquisite example of the period. The concentrated richness of the partly gilt iron-work and the gilt bronze chandelier find a relieving background in the amber tint of the old limestone surface of the walls; the general effect, in spite of the great simplicity of the wall treatment, is anything but cold. This is an eloquent suggestion of what constitutes the essentials of good hall decoration. The walls must be light, the decoration must be concentrated, and the general effect must be distinguished by great simplicity.

### THE HALL AS A PASSAGE-WAY

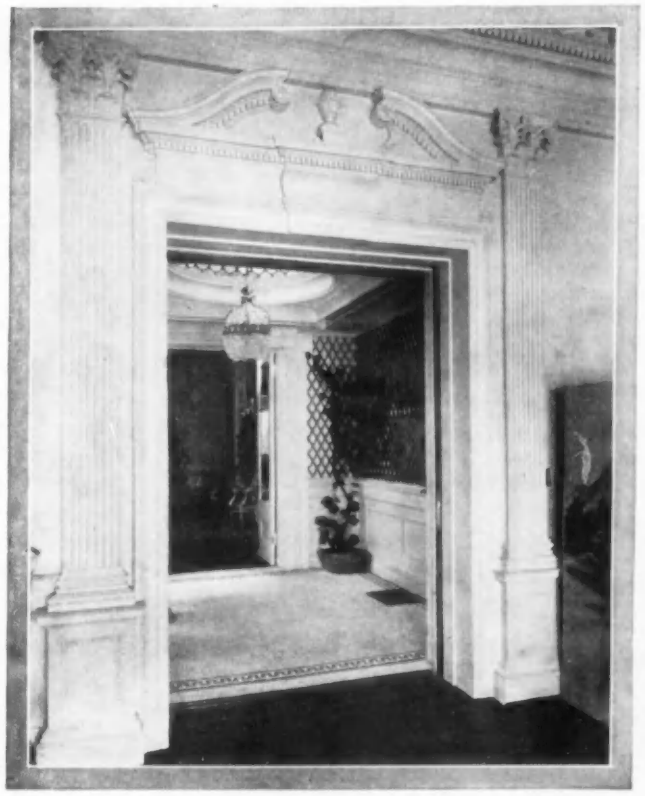
The more the hall is used as a passage, the simpler it should be, the lighter the color of the walls, and the more sanitary their treatment. That such considerations have a practical value is obvious, but they also have an artistic value, and a very great one based on the law of contrast. The simpler and colder the walls, the greater will be the effect of warmth and richness in the important rooms which open into it. Such effective juxtaposition has been noticed by everyone who has walked from a vestibule with plain, plastered walls into a room lavishly decorated.

With the walls of the hall light, the ceiling must naturally be white or of a tone close to white. No shade will be found more satisfactory than that of linen crash, or old limestone, or a light French gray. As to the material of

*Wonderfully satisfying is a Colonial staircase framed in a graceful arch that relieves with its curve the regularity of the wall-paneling*



*The stair hall of the Petit Trianon, with the concentrated richness of the gilt iron baluster and of the amber background, is the most exquisite example of that period of French splendor*



*With a light and perfectly plain wall surface it is comparatively easy to introduce an element of interest by the Georgian treatment of the doorway*

*Even if there is room for only a console, a chair, and a mirror, these can make a hall most interesting*

which these walls are made or with which they are covered, if the scale of the house or its owner's purse will not permit the use of marble, limestone, or even artificial limestone, they should be of plaster, and if this must be covered, it would preferably be with a material which will give as much of the required tone as possible; and always the question of its being sanitary must be considered. A certain kind of closely woven Irish linen is excellent, as are also several shades of Japanese grasscloth, although the latter fabric is more apt to catch dust than the former. Strong colors and marked patterns are to be avoided.

THE GEORGIAN HALL

Having secured a light and perfectly plain wall surface, it is comparatively easy to introduce an element of interest by means of an artistic treatment of the doorways and of the cornice. Taste and a knowledge of style and of scale are necessary to make these decorative and yet dignified in design. The doorway shown above has all the dignity of architectural correctness, and reminds us that most Georgian halls owe their principal charm to the treatment of the doorways. This is particularly true of the entrance doorway, where there is usually an interesting arrangement of leaded-glass side- and fanlights.

THREE PIECES OF FURNITURE

The furnishing of the hall depends entirely on its size. In the average New York house there is room for little more than a console, a mirror, and a chair, but these can be sufficiently interesting to make the hall a veritable study in decoration. The console can have a marble top and a graceful Empire design; there need be no limit to the richness of the mirror frame provided it is in keeping with the rest of the hall furniture; and the chair can be equally ornamental. Moreover, these may be accompanied by an ornamental gilt bronze and glass light fixture, and perhaps an old engraving in a quiet frame. The group of three pieces shown to the left is an admirable example of a simple hall treatment.

THE LARGE HALL

Larger halls may contain more furniture—a center table, for example, some carved seats which are likewise wood boxes, a clock, an old barometer, and a high-backed chair or two.

The hall shown below is that of a roomy country house. With its white walls, its dull enamel wood-paneling, lacking molding, and its tiled floor, it presents as simply beautiful and sanitary a surface as one could wish, while the mass of color in rugs and tiles, and the rich tones of the furniture provide the note of warmth which the severity of the design makes necessary.

EFFECT BY CONTRAST

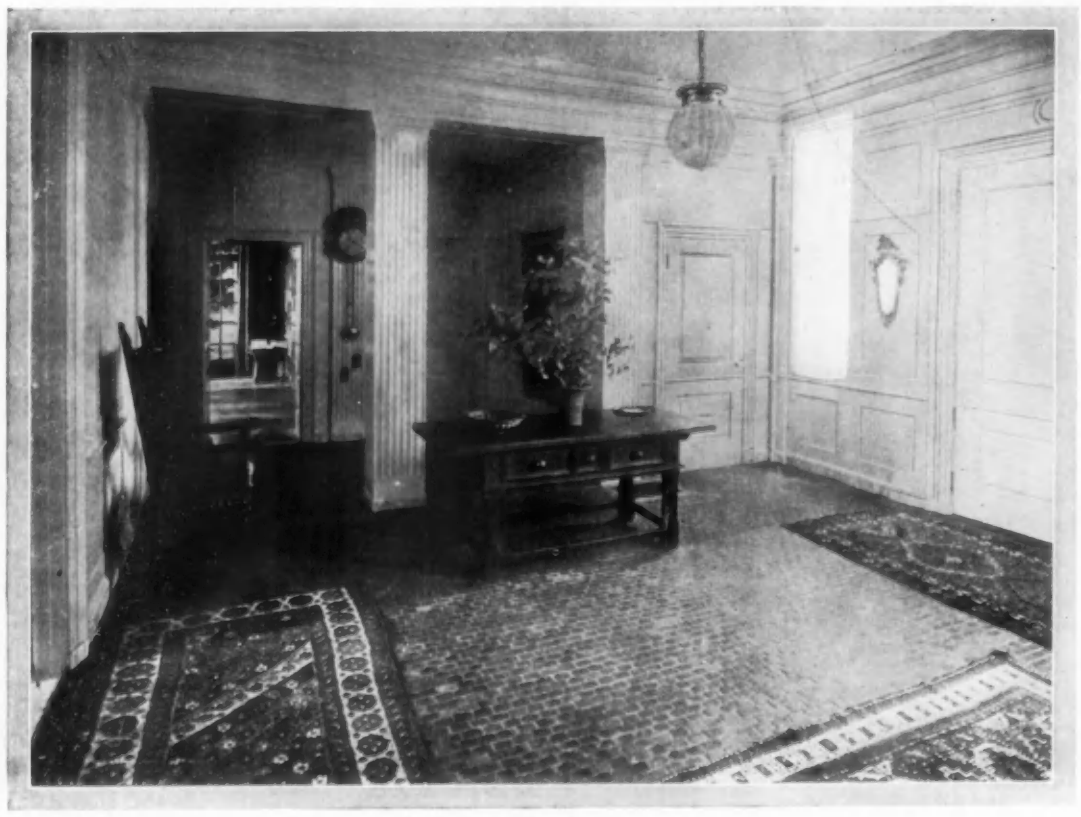
It is not necessary to use a perfectly plain background for a hall in order to differentiate it from other parts of the house. The indispensable thing is that there should be a contrast. There must be something in the whole treatment which militates against the idea that it is a place in which one spends much time. This can be accomplished in different ways, by picturesqueness as well as by formality.

It is not to the passage class that the hall shown at the top of page 41 belongs. The marble fountain surmounted by a little bronze figure and set in the middle of the red-tiled floor gives it very special interest. Here the walls are covered with lattice, the bluish-green color of which is bound to harmonize with the Persian tiles cleverly arranged in a lovely design over the mantel.

THE LIVING-ROOM HALL

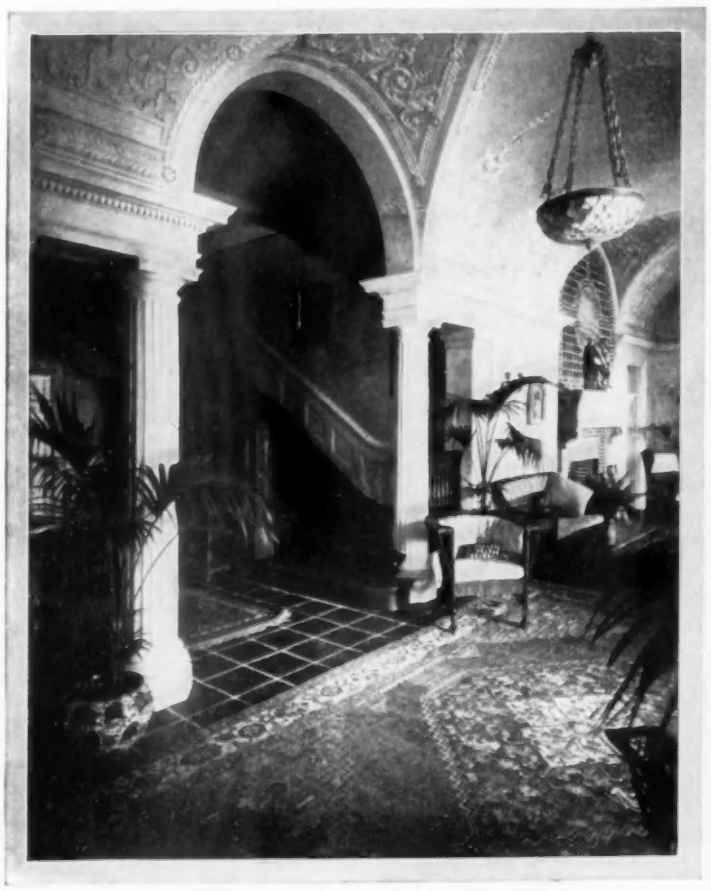
When, on account of its dimensions and location, the hall becomes such an important part of the house as is the hall shown in the two views at the bottom of page 41, it must be provided with decorations and furniture befitting a living-room. In this case, the hall is so arranged that, while it is independent of the stairs, it still remains the passage through which access is gained to the living and dining-rooms, yet its dimensions insure more than transitory quiet to many parts of it, and there is no reason why these parts should not be made as livable as possible.

Particularly successful is the treatment of the ceiling with its exquisitely decorated vault and penetrations, and also that of the paneled walls with their classic doorway and cleverly located fireplaces. The materials used throughout are ideal: there is plenty of light; the furnishing is adequate; and the entirety represents a charming composition. Only one thing would we be tempted to improve upon: while allowing that the colored tapestry tile over the mantel will produce a very decorative effect, we feel that a panel in mosaic, or for that matter, marble, for the facing and hearth would be more in keeping with the refinement of the beautiful Italian Renaissance mantel.



*The mass of color in rugs and tiles, and the rich tone of the furniture give warmth to a background of white walls*

*Much more than a passage-way is this classic hall with its lattice of bluish-green harmonizing with the Persian tile design over the mantel, and the freshness given by marble fountain and growing plants*



*When, on account of its dimensions and location, the hall becomes an important part of the house, it must be furnished more or less as a living-room*

*The dimensions of this hall afford retreats of more than a transitory quiet, and the open fireplace offers a nucleus for treatment as a living-room*

*The Archduke, Francis-Ferdinand, the belligerent nephew of the peace-loving Emperor of Austria and heir to the throne, glimpsed in the privacy of his family at the Palais de Belvédère in Vienna. With him are his morganatic wife, the Duchess of Hohenberg, and his three children, the Princes Ernest and Maximilian, and the Princess Sophia*

*The granddaughter of the "Iron Chancellor" of Germany, the Countess Hannah Bismarck, who recently made her very first visit to England*

*Baron Takaaki Kato, who has been the Japanese Ambassador to the Court of St. James's since 1908, and whose appointment as Minister of Foreign Affairs in Japan has just been announced. On the right is the Baron's wife, on the left, his daughter, both attired in court dress*

*Of timely interest is this assemblage of the four crown princes and one king, who less than a month ago was a crown prince, all of the Balkan Peninsula. Reading from left to right, they are Prince Alexander of Servia, Prince Boris of Bulgaria, King Constantine of Greece, Prince Ferdinand of Rumania, and Prince Danilo of Montenegro*

# MODES FOR THE DISCERNING

## Eternal Vigilance is Demanded of Her Who Would Follow the Whimsical Vagaries of Fashion—Coats Have Changed Their Cut, and Gowns Have Changed Their Trimming

AMONG tailored suits in worsted there are a few spring models which will probably fascinate even the woman not easily fascinated. A moss-green Chéruit suit, which is the first one shown on this page, is in one of the new worsted mixtures of softest texture, albeit of pebbled surface. The skirt shows a semi-yoke of self material which at the middle overlaps under a row of tiny, green bone buttons. It is cut, back and front, in an upward-pointing V. The fronts of the jacket, which come to within a hair's width of the upper edge of the yoke, are gathered from the bust into twin triangular pieces which button together for a short distance above and below the waist-line. The neck is finished with a turnover collar in self material, and the conventionally shaped coat sleeves are trimmed at the outer seam, from the wrist upward, with a row of the tiny, green buttons. This is an ideal *trotteur* suit for city use, and very smart, indeed, when topped by a black hat trimmed with moire ribbon.

THE PLACE OF BLACK SATIN

Notwithstanding the rage for figured crêpes, crêpe de Chine, and brocaded silks, plain black satin has a tremendous vogue. In the wardrobe of every discerning woman is at least one costume of this material, preferably one which may be worn either on the street or indoors, and is smart looking either with or without a hat. Some of the models are in two pieces—a skirt which may be worn at times with a black malines blouse, or, again, with a belted wrap. The wrap of this style suit differs radically from the Russian jacket, as its peplum is of irregular length—at the back very long, and at the front, draped slightly toward one side, or else arranged to form a series of rippling plaits. The jacket may close invisibly under a Roumanian shirtband, or under surplice folds, or in any other manner which will give a soft, non-tailored appearance. The sleeves, cut in one or set into drooping arm-scyes, should cling tightly from wrist to elbow. All the new satin skirts show the trend toward long folds. Occasionally they are caught up toward the center at back and front, and produce a silhouette strongly resembling the Turkish trouser, but more frequently they are drawn markedly toward one hip or the other, so that one side of the figure shows a straight, inward slant toward the ankles, while the other side of the skirt, slightly bouffant, falls in a rippling line.

This one-sided effect is shown in the frock of black charmeuse sketched on this page. The skirt, straight at the right front, is drawn into long, diagonal folds across the left hip. At the back three folds from each side run under a postilion which starts from a girdle formed by the extended end of the right side front of the skirt. The girdle is raised almost to the bust-line and crosses the base of a similar piece of satin which forms also the lower left half of the bodice front. At the back, the black satin extends up to the arm-scye of the bodice; the entire upper portion is of white lace veiled with black chiffon. Extending from the top edge of the satin of the bodice fronts to the small, upstanding collar, which is of white satin, are narrow, white satin straps trimmed with self-bound buttonholes and raised, button-shaped motifs. A length of white net crosses like a fichu between these satin bands and partially fills in the bodice front. The sleeves, bell-shaped at the elbow, have black satin cuffs.

DRAPERIES IN LINGERIE

What Poiret can do with so-called washable materials is shown in a lingerie gown sketched at the left of the page. It is composed of about equal parts of hand-embroidered white batiste and filet lace. Above the second ruffle is an overdress of the sheerest batiste, forming a deep scallop at the back, draping somewhat low at the sides, and in front, taking an upward, sweeping curve toward a row of small, crochet buttons which extend to the lower point of an elongated vest of filet. This vest, outlined with a narrow strip of white, embroidered batiste, extends from the lace-trimmed, shirred net yoke almost half way down the skirt. The small, crochet buttons which trim the linen turnover, are repeated in two parallel lines which outline a back panel of batiste and filet, blended with a hand-embroidered design. Defining the normal waist-line, and breaking the length of the filet lace vest, is a black velvet belt.

*Chéruit's clever alliterative ruse in the pointed yoke of the skirt, the pointed plastron, and the pointed outline of the coat*

*One side of this smart, satin skirt shows a straight inward slant toward the ankle; the other falls in a rippling, bouffant line*

*A gown developed in the faithful foulard, overrun with fine black lines and figured in tiny jardinières of old-blue flowers*

*What Poiret can do in the draping of washable materials—an entire underskirt of lace and an overskirt of embroidered batiste*

*Frock of many youthful assets—a net tucker, a rosy wreath, pastel coloring, and a rounded softness*

*A unique neck cutting which is a special boon to the woman whose neck is no longer so plump as once it was*

*The tunic triumphs in gowns of the more elaborate type, as does also a lissom drapery from belt to ankle*

Despite the vagaries of fashion in materials, the wise woman has ever been faithful to foulards, yet she must select such silks warily, and turn from anything which is likely to appeal to the commonplace shopper.

CANTON CRÊPE FOULARDS

This new season the discerning woman has fallen utterly in love with the jardinière Canton crêpe foulard—a pattern composed of tiny flower-pots holding growing plants. Among the most attractive of these is one sketched at the right of page 43, in white, overrun with fine, black lines and old-blue figures. The skirt, entirely of Canton crêpe, crosses itself at the back, where it is drawn over the left hip in rippling folds which show from both back and front. The ripples are faced with black satin matching the girdle, which fastens under a satin bow with its sharply pointed loops faced with crêpe. The only crêpe on the bodice is the pointed *empiècement* extending above the girdle at the sides and front; the remainder of the waist is of old-blue chiffon with its border hemstitched and laid over a lace underwaist. The triangular *empiècement* which shows above the girdle in back, and the plastron above the triangular piece of foulard in the front, are of green satin. Narrow green satin bands define the sleeve edges.

FLOWERS BLOOM ON GIRLS' FROCKS

Margaine Lacroix is responsible for the girl's evening frock in white and pink which is sketched to the left on this page. A broad flounce of creamy lace, starting high at the right side of the skirt, literally swathes it below the knees and terminates, where it began, under a tassel of strings of crystal beads. The pannier of plain pink chiffon, bouffant only at the right side, is outlined with a spray of pink roses interspersed with forget-me-nots; this loses itself at the waist-line under a fascinating bow of Callot-blue ribbon which loops backward over the right hip. The bertha of pink chiffon with a moire design embroidered in crystals, practically forms the bodice as well as the tiny sleeves at the top of the arms.

A LACE SEASON

The Worth demi-toilette, shown in the second figure on this page, is of lavender chiffon and creamy Chantilly. The lace skirt is partly covered by lavender chiffon, the ends of which cross below the right knee and are drawn across both front and back. At the left side of the waist one end of the chiffon is gathered into folds; the other falls in ripples from under a big bow of lavender ribbon. The white satin corselet is veiled by a strip of Chantilly which, crossing the left shoulder and forming a sleeve for that arm, runs to the waist-line. This sleeve is slashed to show the top of the arm, and its upper corners are joined with a lavender ribbon strap. Twists of lavender ribbon edge the top of the lace ruffles which finish the right sleeve of lavender chiffon, and down the back of these ruffles extends a row of amethyst and rhinestone buttons.

An odd feature of this gown is the guimpe which partly fills the low-cut neck of its bodice. In the front and back, the upward pointing insets of lace Van Dycks are caught into a throat band of lavender velvet which is tied in a bow at the back.

THE TUNIC TRIUMPHS

Tunics are much in evidence on gowns of the more elaborate type, especially on those in which lace plays an important rôle. Among a collection of imported dinner gowns is one stunning creation in black and white lace, a sketch of which is shown at the upper right of this page. From the belt to the ankle a drapery of white chiffon is drawn in long, graceful folds from the back and sides toward the center-front. Extending to below the hips at the sides is a black lace tunic which forms a deep scallop in the back, and repeats the outline of the chiffon drapery and the curved, demi-train of the white satin underskirt. Rhinestones finish the ruffled upper edge of the white lace chemise at the top of the bodice, and also edge the white net yoke. Below the chemise is a lace plastron headed by three scallops which are piped with bright, green-shot taffeta. Spreading over the plastron is a fan of the silk which runs under a girdle of the same material and forms a single sash end of two long folds, which falls to a point half way down the skirt, terminating in a diamond-shaped rhinestone and crystal ornament and a tassel of crystal beads. A very little of the rhinestone-edged yoke shows at the back of the bodice. The black lace sleeves veil others of white lace, which are fulled into small puffs and also edged with rhinestones.

SHORT HIP WRAPS

Among the innumerable short wraps which are going to be seen this season wherever smart society congregates, is the one at the lower right of this page. It is in two shades of yellow chiffon, shot very faintly with gold threads. The exceedingly graceful back which scarcely covers the hips at its longest part, curves over the elbows and is drawn forward almost tightly by the long ends which form the fronts, and tie below the hips in a very full, loose effect. A strip of yellow satin forms a curving collar and makes a finish for the scarf-like fronts.

*The tight back and the full front are characteristic of the hip-length wraps which will be seen wherever smartness prevails*

**THE GENERAL OUTLINES FOR HATS ESTABLISHED, IT NOW REMAINS FOR THE MILLINERS TO EXERCISE THEIR INGENUITY IN CREATING VARIATIONS ON THE PURE TYPES, AND IN INTRODUCING NOVELTIES OF DETAIL AND COLOR—THE SIMPLE AND THE ELABORATE TAILLEUR**

*A pretty fancy of Esther Meyer's is to make the brim of a darker tone of straw than the crown, and to carry out the scheme in aigrettes of the two shades. Between crown and brim runs a string of enameled, wooden beads*

*Color, beige; material, "velours de laine"; jacket, short and cut-away; skirt, full somewhere—this is a formula which many couturiers are following. Bob Marie varies it by an overskirt cut away to disclose the loose plaits of the skirt. It follows the line of the jacket front and back, and, like it, fastens with two buttons*

*Crouzeix breaks the monotony of the oval brim by an indentation in the front. A brim of black straw, a crown of black satin, a Numidie standing sentinel in front—and we have the simple truth of this chic hat*

*The dark blue skirt of this brocaded crêpe moire suit by Bob Marie is draped one-sidedly under a braid ornament. The coat is one of those surprising Directoires, short in front and long in back. A black satin belt run in and out of slits, a similar band at the bottom of the sleeves, a collar and a vest of white taffeta brocaded in old-rose and gold, and revers of black satin complete the elaboration. Esther Meyer provides a hat of blue chip submerged beneath a swirl of blue paradise*

*Its journey around the crown half accomplished, the brim suddenly decides to grow wider. Over the somber brownness of this Boniface model, pure white, swan-like wings spread their redeeming brightness*

*Unusually large is this Boniface hat of blue straw, but this increase in size was necessary to display the parterre of roses in old-reds and old-pinks and to make room for the large bow of blue velvet*

# *The* YOUNGER GENERATION

## The Awkward Years of Adolescence in the Young Girl May Be Made Less Noticeable by a Careful Consideration of Her Bad Points and an Adjustment of Her Clothes Thereto—Models for the Very Little Girl

BECAUSE more and more in America are junior fashions following, with modifications, of course, in the wake of the great Paris creations, there need no longer be an awkward age for the girl of fourteen. Her garbing is as carefully studied as is that of tiny tot or débutante.

THE GRACIOUSNESS OF FRILLS

For this *âge gauche* is designed the raspberry taffeta sketched in the upper corner. Of raspberry chiffon are the three knife-plaited ruffles that form the overskirt, and the double cascade of ruffling that depends from the plain chiffon cape. This gracious melting of cape frills into skirt frills succeeds in softening the angles of the growing girl. The two clusters of dull blue flowers and green leaves that are applied on the front of the skirt are duplicated in the nosegay of artificial flowers on the bodice. The narrow belt is of dull blue taffeta, and it would be in order to wear slippers of the same tone. Such a dress combines durability with a certain quaint charm.

A FEATHER-FROND TRIMMING

Another frock for the fourteen-year-old is the one shown on the tallest girl in the middle group. The drop skirt is of a thin ivory chiffon over a slip, and the overdress is of French-blue crêpe chiffon. A little design of ribbons of the most delicate shade of flesh-colored satin bands the overdress and the sleeves as well as the edges of the draped bodice; the sash and ends are of palest apple-green chiffon cloth, held by a semi-wreath of pale silk roses with little velvet leaves of dark green. Tiny, pale pink ostrich feather fronds, procurable in a single flat fringe, form the trimming at the bottom edge of the overdress, imparting a softness in accord with the daintiness of the frock. The hair is bound with a simple black ribbon.

*A muslin dress embroidered in medallions and dots that graduate up to a pretty, knotted sash*

*The beauty of this dress of embroidered and plain muslin depends greatly upon perfect laundering*

*The graceful surplice and tunic owe an added attractiveness to the pastel colorings and the use of the ostrich fringe*

*The gracious melting of cape frills into skirt frills succeeds in softening the angles of growing fourteen*

*Smocking, the prerogative of the little girl, is here used in squares on a dimity ground*

THE CHARM OF LAUNDERED DRESSES

The little girl of twelve on the right of the middle group wears a frock of a grown-up smartness. The short-waisted bodice of allover French embroidery is cut in one piece and finished with a narrow, Flemish lace edge, with sash, neck piping, and bows of pale pink; the skirt of the finest French muslin, soft as chiffon, is knife-plaited, one-quarter inch deep, and deeply hemmed and banded with two-inch, Flemish lace. Though this same frock could be successfully carried out in chiffon and lace, there could be nothing more exquisitely fresh than such a muslin creation which calls for an irreproachable laundress who can knife-plait the skirt with neither too much nor too little starch.

The smallest of the three girls wears an embroidered dress of muslin. A band of medallions forms a hem, and above it graduated dots run up to a ribbon sash knotted at intervals and ending in a loop and ends. The little bodice has the hallmarks of a grown-up fashion in the cut of the long shoulders and of the half-length sleeves.

JUVENILE SMARTNESS

Square smocking forms the novel feature of the morning dress sketched in the lower, left-hand corner. Made of a dimity either light or heavy weight, such a dress can happily compete for day wear with any other sort of child's frock, for there is nothing smarter nor more popular for a little girl than English smocking.

The same little girl might include in her wardrobe the party frock of lace and linen illustrated opposite. Short-waisted it is in the extreme, and very skimpy and narrow with only the slightest undulating fulness, caused by the tucks below the abbreviated waist. The pointed shoulder yoke and the half-length, round tucked sleeves, so much in vogue for all ages, are pretty details of the frock.

*A pointed shoulder yoke and round-tucked sleeves have been borrowed from grown-up smartness*

*Strikingly distinctive is the deft touch of blue chiffon on this dead-white, crêpe gown*

*This Chéruit model is a masterpiece of drapery with a complete repression of trimming*

*An exquisitely draped gown which will stand a score of strenuous modern dances*

*Deep, unlined bands of net give a dainty airiness to this lingerie frock of voile*

# SMART FASHIONS *for* LIMITED INCOMES

## Before She Buys a Bargain, the Wise Woman Considers Well Whether It Will Make or Mar Her Scheme of Gowning

MOST women are now embarked upon the preparation of their spring and summer wardrobes, and it is a question whether they have gone about it intelligently or in the haphazard, casual way which causes so many failures. If only women would apply more brains to making their purchases—especially those women who are limited in expenditure!

Now that the skirt and coat, or skirt and waist, are of different materials, there are many opportunities to reinstate old gowns or suits. Short sleeves are made long, draperies and lace plaitings are introduced into plain skirts, and the old frocks are transformed without chance of discovery. Diverse fabrics are used together quite frankly. One new model has a skirt of black moire and a jacket-bodice of light blue cloth; a tailor suit has a skirt of black-and-white shepherd's plaid and a coat of ribbed, black silk with plaid on the collar and cuffs; and many of the latest imported gowns have two or three materials in their make up, all dyed one tint, but widely differing in weave. A brocade crêpe gown may have sleeves of satin, or a serge suit a trimming of broadcloth.

### BUY LESS BUT NOT LESS WISELY

"Buy less than ever, but buy good things." This no doubt sounds absurd to the woman who considers herself already hampered because she can, at best, buy so little, but it is, nevertheless, a workable rule. Cut down purchases until there is not one superfluous gown, blouse, or hat, and those which remain will perforce be worn constantly. This serves the double purpose of providing a well-selected gown for every occasion, and of eliminating the question of how half-worn things can be used when the next season swings around, for there will be no half-worn things. Either they will be shabby enough to be conscientiously discarded, or to be put aside for rainy days or evenings at home.

Even the woman with the most meager allowance has some sort of birthright to an entirely new costume once in so often, though it may be that this is possible only by keeping down her purchases each season. The theory must not be construed as advice against making over good materials, but rather as a suggestion that it is wise to have as little to make over as possible, since renovations eat into money and leave little or nothing for newness in gowns or materials.

Notwithstanding the protests that plans are carefully made, that the expenditure of every cent is well considered, a great deal of money is practically thrown away every year by the injudicious shopper.

### DISTINCTION IN LINGERIE FROCKS

Perhaps when count has been taken, it is found that one of the needs of the summer wardrobe is a lingerie frock. It is well, in view of a limited income, to decide definitely, before a search is begun, just what the wisest choice would be. One of the imported cotton crêpes, or cotton voiles, which come at $1 a yard, may be advisable. These do not demand constant pressing, and nothing is smarter. How the frock should be made is the next point. It is suggested that the original of the first sketch on this page would be appropriate. It is a white gown with some extremely new touches which may be easily and inexpensively copied. Almost the entire bodice is of allover lace, and a lace drapery continues down to the knee on the left side and disappears under a draping of the crêpe. Set against the neck on the left side of the front, and reversed in the back, is a three-inch band of old-blue chiffon, which is laid under the scalloped edge of the lace. The belt, which is of chiffon, with a five-petaled flower at the left, is very smart, indeed. The flower is made of a single, picot-edged layer of chiffon airily tacked in place by a rhinestone button at the middle. The little vest is of white net fastened down the middle with rhinestone studs. The deft touch of blue chiffon on the dead-white gown gives real distinction at small expense. The frock is suitable for formal occasions without being in any sense pretentious.

The sketch at the right of the page shows another lingerie gown which strikes just the right note for limited incomes. Its materials, white voile combined with white cotton net, are neither of them expensive, nor are they put together in a fashion too expert for the home needle; yet the method of their handling is entirely out of the ordinary. The edge of the voile is laid over a cotton cable cord where it meets the net, and the net itself is left unlined, so that it gives the greatest possible airiness to the costume. Little cotton crochet

*A summer wrap may be made of a bit of brocade from a one-time ball gown*

buttons dot the vest down the front, and the net collar ripples away from the throat in soft folds. The sash is of Besnard red ribbon. Although possibly more effective in white, this frock is very lovely in pale yellow with a cornflower-blue sash.

REPRESSION IN TRIMMING

At one of the smartest dressmaking establishments are shown models for evening gowns which are the hight of distinction, and yet are most practical because they are almost entirely devoid of trimming. The materials are usually the soft, new crêpe fabrics in either brilliant or dark tones. The skirts are draped and the bodices have sheer tops of chiffon exactly shaded with the gown and mounted on flesh-colored net. In almost every case there is the broad, new girdle which forms a wide corselet around the figure, and although there is seldom a hint of trimming, the effect is very smart, probably because the skirt draping and the bodice arrangement are masterpieces in themselves.

The best thought is none too good for the planning of successful and economical evening gowns. Many of the charming, perishable fabrics which constantly reqaire the deft hands of a maid must be passed by, and a selection must be made only after much consideration. The material must be good, and the color neither conspicuous nor delicate. These two points are of first importance; and next it follows that, from among the latest importations, a model should be chosen which has the mode of the moment well conventionalized, and which can not be considered in any way extraordinary.

The second model on page 47—designed by Chéruit—shows such a gown. It is especially adapted to the limited income. There is nothing costly about it, and yet few models have more distinction. In front it is décolleté. The almost high back is the great novelty, and there is something more practical than merely an attempt at novelty in this feature, for it produces a frock well adapted to restaurant and other semi-public wear. The skirt has an artistic draping, a pointed train hanging off to one side, and a high girdle which draws a straight line around the figure just under the bust. Instead of lace or passementerie, beadwork, or bugles, the only adornment of the bodice is a drapery of white silk net, which forms a simple neck arrangement, and the angel sleeves. A deft French touch is given its almost Quaker-like simplicity in the bit of pink tulle brought over the top of either shoulder and showing through the white. At the left of the girdle is one huge, dark blue satin rose, so inky in tone that at first glance it seems to be black.

Another evening gown is shown in the third sketch. The skirt, one of the new heavy crêpes with a bit of a rib in it, is cut round length and perfectly plain except for the exquisitely draped panniers on either hip. This is just the kind of skirt which, without showing the least sign of wear, will stand a score of evenings, even in this age of strenuous dancing. In crêpe, as described, it is very lovely, but if crêpes in their new weaves are too expensive, it may be developed in satin and still be perfectly modish. Pale yellow satin with a wide belt of deep mustard-color moire ribbon and a mahogany-colored rose—that would be a unique combination. The sash is quite the feature of the frock, yet it is so simple that a child could arrange it. It follows the broad line of the new, deep girdle; it is tacked straight around, and joins at the left side of the back, where it must be quite deftly handled, there being neither bow nor buckle to finish it; one end is simply left to hang loose to the hem of the skirt, turning half way over on itself as it leaves the fastenings. The bodice, sheer and transparent, is made on a lining that reaches just to the underarm seam. One side of the bodice and one sleeve is of lace; the other side and sleeve, of chiffon to match the skirt, and is edged with a row of brilliants. There are no end of combinations in which this frock would be smart; pale pink is good, with a mahogany sash; Besnard red with old-blue, and a silver rose; or white with empire green. Slippers and stockings to match the sash in color will add greatly to the chic of the costume. Half-worn slippers may often be dyed and will serve exceedingly well for this purpose.

A BIT OF LUXURY

A summer evening wrap is not always a necessity. She of limited means can usually dispense with it by using a simple, separate coat of some sort. If, however, there happens to be a few yards of brocade left from an evening gown, or a piece of oriental silk brought home from abroad, it may be used to good purpose for a summer wrap. The new wraps, such as the one sketched at the upper left of the page, are short, and require much less material than formerly. The original of this model is in a dull, blue-figured crêpe de Chine, with the pattern in a darker blue, and it is lined with chiffon. The draped collar may be made from a piece of old lace, or, if material is to be bought, from a fine silk net with a plaited frill around the edge.

The woman who must dress well on a small sum is more than likely to attribute unhesitatingly all her wardrobe troubles to lack of funds. Hampering as the limited income is, a shallow purse is not always directly responsible for bad clothes. There are a great many women who are able to buy good materials and who yet wear hopelessly ineffective clothes. Why? Because they have not the entrée to the most exclusive shops here and in Europe, and their own ideas of what is the mode are often most vague. They do not see enough of the best fashions to crystallize their individual needs and make a good choice. This is where Vogue is a good friend, as it presents the same models that are shown the women of large fortunes in the elaborate French salons. Especially important is it to readers of this column that they should have the right things put before them so that they may steer the small dressmaker in the desired direction.

*Instead of the usual lingerie waist here is the same effect, but richer, produced in white chiffon*

*A flat lace bib has usurped the place of the time-honored jabot*

Blouses, especially, should be well-studied this spring, for decided changes have been made in their styles, and a proper blouse to wear with the suit is very much of a necessity to the woman who makes the suit the foundation of her wardrobe. First, the frill must be ostracized; new models show it scarcely at all, although sometimes there is a bit of narrow plaiting just at the front. The first blouse sketched illustrates the favorite new idea—a sheer waist showing ribbon and lace beneath in lingerie effect. The material is white, Callot chiffon laid plain over the shoulders and bust and lined with Valenciennes lace half way up from the waist-line. Topping this is an inch-wide, white satin ribbon which passes over the shoulders to hold the lace in place. The top of the blouse is lined with fine net. The collar and the cuffs as well are made of tiny pieces of real Valenciennes. An imitation lace pattern tinted a bit with tea often looks extremely well.

The second model sketched has a sort of bib arrangement, instead of, as formerly, a jabot; other than that the front is flat and plain. This blouse is shown at one of the leading Fifth Avenue shops and is designed for a blue serge suit. It is of blue chiffon, laid in broad tucks on either side of the front, with the sleeve coming from under a square yoke. Over the lace is a small, picot-edged, turnback collar of blue chiffon.

The waist sketched at the lower right of this page is gracefully treated, and is one that will copy well in any color of chiffon. The one-sided arrangement of lace and buttons at the neck opening is original. The row of chiffon buttons is outlined on either side by a cord of chiffon, and the same cording follows down the right side from the collar. Inside the neck opening there are folds of cream batiste. This model is an excellent one for the bodice of a wash frock

*Vogue will cut to order, in 36 bust only, patterns of the models shown in this department at the special price of $2 for a gown, $1 for a blouse or wrap.*

*A fold of batiste laid beneath the lace makes this essentially a bodice for the muslin frock*

**STREET FROCKS FOR EARLY SPRING SO ARTFULLY PRACTICE THE GENTLE DECEPTION OF SEEMING TO BE SUITS THAT NOWADAYS ONE NEVER CAN BE SURE WHETHER A JACKET IS REALLY A JACKET OR ONLY A SIMULATION—A ZIMMERMANN "DOLMAN" THAT TRAILS ITS SHINING LENGTH A HALF YARD ON THE FLOOR**

OLD-BLUE voile—certainly the material for a dress, and yet one would swear this was a suit—until Madame turned her back. A complicated thing it is—a thing of infinite detail and many pleasant surprises. First—to begin at the bottom of this mystery—the skirt is of the voile, and up it—most inconsequently separated—run a line of red buttons and one of red buttonholes. Then the jacket-blouse: a vest of plaited, cream batiste, a lace-edged side frill, a collar of red surah, a red silk tie, two bretelles of embroidered batiste edged with lace, undersleeves the same, and last crowning glory of intricate detail—cut motifs of red leather used to ornament the belt and the undersleeve where it is puffed at the elbow. A Zimmermann model.

ZIMMERMANN displays his skill as a mantua-maker in this wrap, in the long, cape-like lines of which the wearer finds comfort, and in the brocaded tissue of blue and black beauty. To soften the severity of outline the couturier has added a series of fluffy ruches; one of blue tulle next the throat; beneath that, one of black tulle, and then, far out over the shoulders in front and sweeping well down below them in the back, a soft collar of blue ostrich tipped with black. The wrap is lined with blue, and edged down the long, unbroken lines of the front and about the trailing length upon the floor with the feather trimming in blue and black. Two large flowers, a black and a blue lily, spread their petals on the back of the wrap, midway between waist and hem.

CERTAINLY this is a coat in so far as the champagne-colored tussur plastron and peplum are concerned, but doubt enters at the sight of the elaborate complications of shoulders and sleeves, possible only in a bodice. The deep cream mousseline used for the full sleeves, and printed with yellow stripes and red flowers, supports an outlining scallop of yellow satin, and around the lace yoke run bordering bands of red and black satin. The buttons on the plastron are red, and the sash that ties itself in a huge bow is of black satin. The undraped skirt we still occasionally see is here used most wisely—perhaps for the sake of showing the pretty material, and, by its plainness of surface, to preserve a balance with the elaborate bodice.

*"Brutus" is the honorable name allotted to this conservative blue silk suit with a blousy jacket and a girdle tied in front, of which this year is to see a quantity. The skirt presents no complexities of draping, owing its charm rather to the hip sash that hangs a broad end in the center-back*

*A gown as delicate in its coloring as is the dainty garb of the painted ladies of Greuze, after whom this model is named. And how very simple and youthful it is —just old-rose taffeta caught, on décolleté bodice and on skirt, into softly shimmering folds by bouquets of pastel-tinted roses*

*Marked among the several pretty details of this beige crêpon dress—lace bertha, plain, tight sleeves, green-embroidered yoke with attached plaiting—is the flying skirt drapery drawn up to a green taffeta girdle. The coat reverses the color scheme of the dress—green taffeta with beige embroidery*

**DRÉCOLL UPHOLDS THE DEFINED WAIST-LINE, SNUGLY BELTED, THE SASH, THE HIP YOKE, AND ALWAYS DRAPERIES, CONCERNING WHICH EACH DESIGNER IS A LAW UNTO HIMSELF**

*Indian-blue voile simulates a vest and shirt down the front of a white voile waist embroidered and buttoned in blue*

*A touch of color, here achieved in the green buttons, relieves the whiteness of many of the blouses for the spring*

*The necessity of laundering no longer precludes the silk blouse—here one of white and black crêpe de Chine and satin*

# SEEN *in the* SHOPS

## Separate Blouses for Every Woman's Tailored Suit—Smart Jackets—Wraps Introduced by Winter and Accepted by Summer—Last Touches

THE separate waist has not been displaced by the one-piece frock, and many are the charming models the shops are showing this spring. Vests in all shapes and of all sorts of material continue their popularity. The vested waist shown at the left on this page is exceptionally attractive. The white voile is of the sheerest, and lends itself most readily to the fine tucking of which the front of the waist is made. The vest is of Indian blue—the new shade now so popular. Hemstitched voile of the same color as the vest is used as a turnover on the high, standing collar, and as a finish for the shaped cuffs on the three-quarter, tucked sleeves. The scalloping on either side of the front and the large dots on the waist are of blue, and a touch of blue is also seen in the heart of the crystal buttons which fasten the waist down the front and trim the sleeves. A new feature shown in this waist is the one-piece back, which extends over the long shoulder and forms a shallow, embroidered yoke piped with blue. Five small, Irish crochet buttons and loops are placed at the joining of the yoke with the front of the waist, and a few clusters of pin tucks start there and end at the bust. Price, $8.75. For the same price the model may be had in white and Nell-rose or coral.

### VOILE AND VALENCIENNES

The second waist sketched on this page is also of voile. The back and front are exactly alike. Both are finely tucked and have a broad band of Valenciennes lace and narrow insertion on either side; these start from under a yoke of the plain material outlined with lace. Nine green buttons fasten the waist down the front, and there are six buttons on each cuff. The sleeves are tucked in clusters from the shoulder to the elbow where the tucks are finished with Valenciennes insertion. Other clusters of tucks begin at the elbow and end in the lace cuff. The high collar is of lace and insertion. This model is particularly becoming to those women who can wear severe, straight lines. It may be had for $8.75.

The practical-looking blouse shown at the right of the page is of black and white striped crêpe de Chine of an excellent, washable quality. The back is cut so that it extends over the shoulder to form a yoke which is piped with washable white satin. The well-fitting collar and the soft bow at the throat are also made of the satin. The waist is fastened in front by eight pearl buttons and there are three on each cuff. It is priced at $6.95, and may be had in all-white or navy blue and white, as well as in black and white.

*Picot ribbon, a popular revival, tied in a long-ended bow, finishes a double frill of cobwebby lace*

*An old favorite returned to a place of honor is this black satin stock with a white turnover*

*A plain waist is instantly transformed by this elaborate, vest-shaped frill of net and shadow lace*

### EVER-IMPORTANT NECKWEAR

The detachable collar and frill have not been forsaken. They give to the plain waist many varying effects, depending upon the selection of laces and ribbons. The smart, strictly tailored stock shown on this page is of soft, black satin, and the ends of the large bow are embroidered in black, French knots. A narrow, white linen turnover is worn with this stock which, as it is fastened separately, may easily be removed and laundered. The price of the stock with the turnover is 75 cents, and without the linen turnover it may be had for 50 cents.

A charmingly soft, becoming collar is shown at the left on this page. The double frill is of fine, shadow lace with a cobweb design at the edge. A band of Alice-blue ribbon, veiled by a casing around the V-neck, ends in a soft, long-ended, butterfly bow of blue picot ribbon of the same shade. Tiny gun-metal buttons arranged in clusters of four at the edge of the casing give a decided French touch to the collar. Price, $3.75.

The elaborate collar shown at the right on the same page may be worn with a plain waist to change it miraculously into a fancy one. Its "bib" front is a favorite of the present. A piece of tucked net which has a broad, shaped insertion of shadow lace set in by hemstitching, extends below the bust where it daintily joins the wide, plaited frill which outlines the "bib." Six pearl buttons ornament the net below the V insert of lace, and a narrow band of black satin passes around the throat and finishes at the front with two ends of picot ribbon. Price, $12.

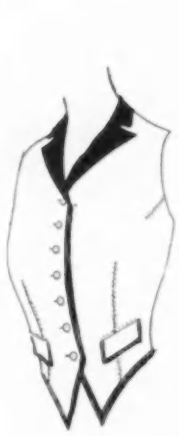
One of the large, well-known department stores is selling, among other

*On the lines of the winter models, but developed in summery chiffon moire and lace*

right front crosses that on the left, and extends upward to the large button which fastens the wrap. The collar is also slightly draped, and the three-quarter, kimono sleeves are consistently finished with the lace. The model is called the "jacket wrap" because it is but knee-length in the back, and a trifle shorter in the simulated cutaway front. The lining is of an excellent quality of white silk. The coat is priced at $39.50.

Without additional charge the model may be had in many different evening shades, with a lining of the same or of a contrasting color. If the coat has to be especially made, the shop requires ten days' to two weeks' time in which to fill an order.

The smart, sleeveless coat at the right of this page is an imported French model. The reproduction is cleverly



*A help to remodeling a suit is this separate vest of piqué piped and collared in a contrasting color*

*A silk bow drawn through invisible slashes breaks the rather severe outline of the hat*

novelties, some delightful little bows and tiny slides. They may be attached to the collar simply by a pin, as they are so light in weight that sewing is unnecessary. Half-inch, black, grosgrain ribbon edged with white, is tied in a small, dainty bow with four loops—two on each side—and two, fairly long ends. In the middle is a well-made, sterling silver, oval slide, set with wee rhinestones. The effect is exceptionally good, and the bow with the slide costs only $1.25. For the same price the bows may be made of black moire ribbon or all-black grosgrain ribbon, and a round rhinestone slide may be had should it be preferred to the oval one. Similar bows with square rhinestone slides cost $1.45. These should not be worn with tailor suits or with simple, morning gowns.

THE JACKET WRAP

The wraps shown on this page are models which may be worn with many different costumes. The one to the left is copied from a Piper design The beautiful, champagne chiffon moire of which it is made lends itself gracefully to the short drapery, or modified panniers, at either side. This drapery is caught by a broad band of Escorial lace which matches the silk. The lace band on the

made in a very lovely pastel shade of blue broché crêpe, and the square, flat collar is of black velvet. A deep yoke in the back meets a high frill of shirring at the short waist-line. From the waist the exquisite material falls softly to about knee-length, and the fulness is caught in the cutaway front which fastens on the left under a hand-made ornament of brocaded crêpe. An attractive touch is given to the front by two, novel-shaped revers of silver lace, and the coat is lined with self-toned silk of a charmingly soft texture. Price, $45.

A WASHABLE VEST

Vests continue to be popular in every imaginable shape and form. Many women who would like to have one have heretofore resisted the temptation, not considering them sufficiently practical, but now the shops have come to their assistance and are making vests that can be laundered. The one sketched on this page is of an excellent quality of white piqué. It fastens down the front with seven pearl buttons. The revers are of black satin, and a touch of the black is used as a binding down the front, around the bottom, and on the two flat pockets. A dart running up under the pockets on either side and a seam in the middle of the back insure a snug fit so that the coat may not be disfigured by any wrinkling of the vest. This smart, well-made vest sells for $9, and may be ordered with the revers and binding of any contrasting color.

HAT OF SILK AND STRAW

The hat illustrated on this page is one of the new, pointed-oblong shapes. The crown is of black satin, and small lavender flowers mingle with the lavender bow which is drawn through two invisible slashes on either side of the back of the brim. The pointed, straw brim is plain in front and trimmed in the middle with a Numidie aigrette. The price of this hat is $15. If a straw crown is preferred, the milliner will gladly copy the model in any desired color or combination of colors without increasing the cost.

LITTLE ECONOMIES AND LUXURIES

One too frequently buys gloves at a "bargain" sale only to find in the end that it would have been more economical to resist that particular temptation to save. For that reason it is uncommonly satisfactory to know of a well-established department store which always carries a well-made, short, white glove, either with long or short fingers, for which only $1 is asked.

One of the small specialty shops which is constantly looking for something new and attractive to offer to the public has for a long time been experimenting with flowers to produce perfumes of the most delicate and realistic fragrance. Flowers, such as violets, lilies-of-the-valley and carnations, have been crushed and mixed with oil instead of alcohol. The result has been that the fragrance of the natural bloom is held indefinitely. One should be warned that this perfume may, however, be used with dire effect on many different silks and other perishable fabrics. The shop provides a shaped, wooden case which holds the small glass bottle of perfume. The cost of these expertly prepared perfumes is $1.50 a bottle.

CURTAIN STRETCHERS

The thoughtful and economical housewife will be interested in the self-squaring curtain stretcher. It is really perfected to the extent that the shape is retained even when handled by the inexperienced. Two advantageous features of this stretcher are that it can be readily adjusted to fit a curtain of any size, and that it is so strongly constructed that no sagging in the middle is possible. Only the best materials are used in the making of this stretcher; the cost is slight when compared with the price paid to professional cleaners, and the results are quite as satisfactory. Price, $2.

TRAVELING NECESSITIES

Gifts popular for those going away are the small, week-end bags. These are also a great comfort to short-distance travelers. They are made of English chintz, and are drawn together with a silk cord. The inside is divided into small pockets containing the different articles requisite for the toilet, such as powder, cologne, face powder, powder-puff, looking-glass, and comb. The bottom of the bag is lined with silk rubber, and here are packed the wash-cloth and tooth-brush. These excellently made, compact little bags contain only the powders that are made by a thoroughly reliable manufacturer. The bag complete costs but $4.

*Note:—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge.*

*This old way of gathering skirt to yoke gives the proper silhouette to the jacket-wrap*

**A MASTERLY RENDITION OF THE LACE ROBE AND A TAKING TREATMENT OF LACE WAIST WITH SATIN SKIRT, BOTH IN BLACK AND WHITE—A GARMENT OF MISTAKEN IDENTITY**

GOWNS FROM CARROLL

PREMET creates nothing new here, but he does give to the lace gown an exceedingly charming treatment. There is an underskirt of black satin with a short train. Over this falls first a tunic of white Chantilly, and then a shorter one of black Chantilly which disappears beneath a wide, black satin girdle and reappears as the front of the bodice. Over the shoulders, after the manner of a shawl, is drawn a kerchief of white lace. The finishing touch of every French evening gown, an artificial flower, is here a five-petaled, rose-colored ornament veined with rhinestones.

WHEN simplicity is so absolute, the unequivocal contrast of black and white is needed to make the ensemble striking. Practically and artistically, the skirt and waist are made one by the black satin band, button-studded, which runs up the front of the skirt, gathering it into soft folds, and on up the shadow lace waist to the soft neckerchief. On its way it encounters a white satin belt, under which it slips, and, at the bust, a strip of white chiffon which it crosses. A heavy tassel at the end of this band weights it and holds the skirt in place. Doucet model.

A DUPLICATION of line, a repetition of color, a soft intermingling of draperies, blurring sharp contrasts of material and color—all these devices succeed in making this suit appear a dress. The skirt of tan matelassé has a long cross-tunic which follows exactly the cutaway line of the coat; the revers and cuffs introduce this material on the coat. A strip of the tannish gray satin, which composes the coat, outlines this tunic. The originality of the jacket is the deep cuff of the matelassé which flares away from the sleeve at the elbow. This is a Carroll model.

**A PERSONALITY OF REAL DISTINCTION IS REQUIRED OF THE WOMAN WHO WOULD ATTEMPT THE BRILLIANT COLOR CONTRASTS OF THESE COSTUMES, BUT WORN BY THE RIGHT WOMAN THEY ACHIEVE A SUCCESS NO LESS STRIKING THAN THEIR COLORS**

FROM REDFERN, NEW YORK

THE fashion of contrasting coat and skirt, which first made its successful entry into tailor-made land, is now being given a respectful hearing in the realm of gowns. In this morning dress the jacket-bodice is of biscuit-colored *soleil* silk, collared, girdled, and button-trimmed with king's-blue silk poplin which forms the draped and plaited skirt. The Victorian shoulder-line is suggested in the placing of the band of Bruges lace.

BULGARIAN-RED crêpe meteor brocaded in green, and banded, sashed, and tasseled with red chiffon—this is indeed a three-piece suit that it requires courage born of beauty to wear. But the reward is the possession of a chic audacity of coloring and a smartness of line, duplicated on skirt and coat, (which, incidentally, could be used equally well as a separate wrap) that renders the wearer secure above any aspersion of commonplaceness.

THE all-lace gown that once was hung simply to display the beauty of its pattern has also been caught in the vortex of present-day draperies, as shown here in a skirt of black shadow lace that is drawn up to a waist—half-bodice, half-shawl—of cream net with an appliqué of cream Russian lace made up over flesh-colored chiffon. The girdle, which in importance daily grows apace, is of Nattier-blue ribbon, edged with a line of orange.

*Lady Rosslyn (at left) and a friend, en route for the Casino*

*Lady Alastair Innes-Ker with Lord Farquhar at the polo field*

*Lord Cecil Manners, son of the Duke of Rutland, and Mr. Brassey*

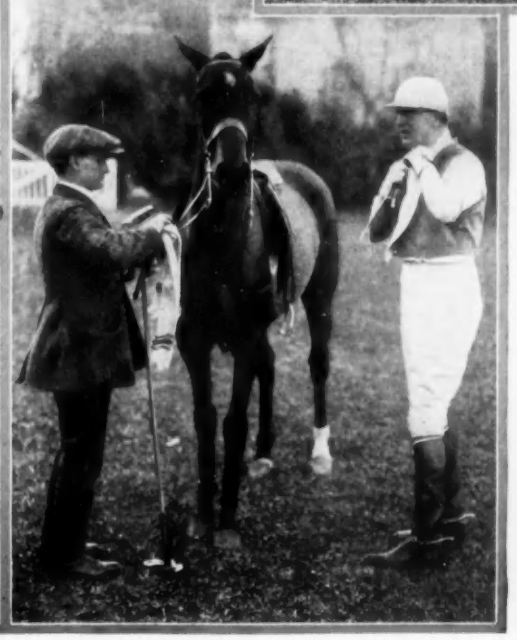
*Mr. Joël, who draws his wealth from his diamond mines; his daughter*

*Mr. Granville Alexander and Lord Charles Beresford gravitating toward the Casino*

**SOME ENGLISH PEOPLE OF TITLE HOLIDAYING ON THE CONTINENT, WHICH, AT THIS SEASON, USUALLY MEANS THE RIVIERA**

*Lady Juliet Duff on the lofty links of Monte Carlo, 2,700 feet above the sea level*

*Lord Alastair Innes-Ker, brother of the Duke of Roxburghe, is a familiar figure on the polo field at Cannes*



*The young Duke of Westminster who is credited with being one of the wealthiest peers of the English realm*

**UNDOUBTEDLY THESE TWO BERNARD MODELS INDICATE THE TWO MAIN LINES OF INFLUENCE ON THE TAILLEURS OF THIS SEASON; BOLEROS AND SHORT CUTAWAYS HOLD THE BALANCE OF POWER—AN EVENING GOWN THAT WILL NOT PASS IN A NIGHT**

MODELS FROM O'DONOVAN

ONE of those gowns of which we could not say, "It is undoubtedly of this season," or, "It comes from such and such a house," for it lacks any feature that would mark it as of a definite time and place; yet we do not feel this as a stigma, for the loveliness of its sunlight-yellow taffeta, suffused through delicate net lace, utterly disarms us. About the bottom of the skirt runs a band of the taffeta with those unreal flowers in vivid blues, purples, yellows, and greens which appear ubiquitously this year; a similar bouquet, fastened at the corsage, holds the ends of two long streamers of black velvet, which flow downward, caught once at the edge of the second ruffle by a rose, and again at the waist-line in back by another. Silver lace peeps below the sleeves. From Jeanne Hallée.

BERNARD started out to be eminently practical, for he made the body of his suit of serviceable, midnight-blue, wool faille; but he was evidently led astray by the elusive charm of chiffon, for, outlining the bolero, the cuffs, and a deep band of red and blue changeable taffeta which bisects the skirt at the knees, are tiny ruchings of a lighter blue chiffon over purple chiffon. Where now is practicality? The Eton jacket, which was tentatively put forth a spring ago, is now more determinedly pushed by the couturiers, and women of fashion, far from resisting, take to it gleefully. The waist is utterly given over to frivolity, being of the blue chiffon with a tucked vest of white chiffon outlined with shadow lace. The sleeves extend below the half-length sleeves of the jacket.

STRIPES in this Bernard tailleur of crêpe éponge are not a difficulty to be overcome, but an invaluable asset in developing the beauty of the suit. The master-tailor has ordered their arrangement on the coat so that they accent its cutaway line—one so abrupt that, from the front, the coat appears a bolero. The horizontal striping of the narrow panel on the skirt increases the hight, and a diagonal arrangement of stripes gives variety to the back of the coat. A straight cut across the back of the coat rather than a rounding one signifies the newest cutaway. Black taffeta is used on revers and cuffs to relieve the striping, and for this purpose it also employs the crossed sash of red silk which forms the basis of the vested blouse of button-holed cream-white crêpe.

*An afternoon frock of striped gray and white silk that achieves an appearance of simplicity, though elaborated with many such little trimming details as shirred cordings, cream lace bandings, tiny bows, long silk tassels, and dull blue-and-white, cut-glass buttons*

*Net matelassé is an evening material that may be used with peculiar fitness for the young girl. The effect of a tunic is obtained by the simple expedient of lifting up the skirt the depth of a wide tuck. The large bows of fringed blue ribbon are centered with pink roses*

*The sash treatment and braiding are distinctive features of this blue serge dress. Black satin, an always attractive complement of blue serge, is the only contrasting material*

**CONSERVATISM, THE KEYNOTE OF THE HOUSE OF DUNSTAN, INC., IS EVIDENCED IN THIS TRIO OF MODELS DESIGNED IN THIS COUNTRY**

**AT THE AUTEUIL RACES IS MADE THE FIRST PUBLIC INTRODUCTION OF THOSE NEW MODES THAT HAVE BEEN GLIMPSED PRIVATELY AT THE OPENINGS**

*An inch higher, and the waist-line of this abbreviated coat would define a yoke. The pronounced design of the material ("fleur de soie") precludes any elaboration in the form of trimming*

*During the winter the bouffant separate coat has been drawn up higher and higher until spring sees it barely covering the hips*

*This year the belt and the waistcoat are of supreme importance in the fashioning of suits and dresses; they are introduced continually but not monotonously, for their variety seems endless*

*A single-toned skirt is the perfect foil for a jacket of one of the so-called "Futurist" silks that have set Paris by the ears*

*Such modes as the godet-plaited coat and the envelope skirt are conservatively espoused by this tailored costume of moire antique*

*The crosswise skirt drapery, that is drawn up in front, anywhere from the knees to the waist, becomes more conspicuous by the material used*

**ALL PRAISE TO FRENCH INGENUITY WHICH CONTINUES TO CREATE AND RE-CREATE NOVEL TUNIC FORMS TO SUPPLY THE NEVER-ENDING DEMAND FOR THIS MODE OF DRAPERY**

MODELS SHOWN BY FARQUHARSON AND WHEELOCK

PAQUIN rolls up the front of the Tosca crêpe overskirt like a sober gray curtain to reveal a drop of sapphire-blue net, bound with satin of the same tone. The capped sleeves are of the net while the shallow collar is of the satin; the bolero-shaped bodice hangs free over a blue and saffron girdle that ties in a large, looped bow in the back, above a simple skirt drapery.

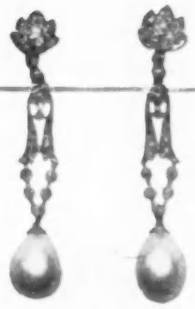
LIKE a blue-tipped flame is this gown of magenta chiffon and charmeuse, the important lines of which are emphasized by a sparkle of rhinestones. The filmy shoulder drapery, that in so many models hangs loose and floating, Premet here confines into a belt of matrix blue, rhinestone-embroidered, from under which depends an Alençon lace apron, tasseled with rhinestones.

GENEROUS patches of color are supplied on this Paquin suit of midnight-blue Bedford cord by the large collar, revers, and cuffs of white-dotted, old-rose charmeuse. A part of the color scheme are the nosegay and the bright-hued buttons that secure the braid fastenings. The deceptive braiding on the coat skirt makes the upper half appear a coat-peplum and the lower half a skirt-tunic.

*A splendid central sapphire set in a delicate tracery of diamonds through which threads a fine line of caliber sapphires*

*Sapphires shimmer iridescently at the ends of the diamond-studded earrings*

*A maze of tiny, glittering leaves and bands of diamond-studded platinum surround a huge cabochon sapphire, and a superb pear-shaped pearl hangs like a bell from festoons of jeweled leaves*



*Pear-shaped pearls drop from a tiny, exquisitely jeweled "hook and eye"*

*An exquisite, lace-like pattern of diamonds coiled around two larger diamonds and wound sinuously about a lustrous pearl*

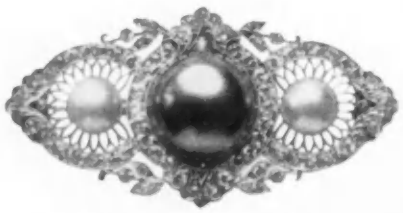
*The charm of simplicity is found in this diamond-studded pendant with its single, sapphire drop*

*Shaped like an old-fashioned brooch. Flexible, diamond-studded pendants support a pearl*

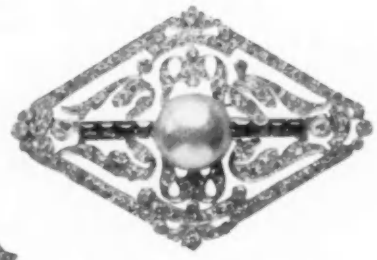
*Small diamonds form a central motif, and the ends of the pin are tipped with pearls*

*Tiny diamonds mounted in an unusually definite, platinum design set with pearls*

*The necessary bar pin becomes a luxury when decked with pearls and diamonds*



*Magnificent black and white pearls set in a handsome Renaissance design and surrounded by bands of platinum thickly strewn with diamonds*

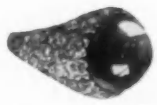


*A diamond-shaped brooch with a lustrous pearl set midway a line of sapphires, and surrounded by crown-shaped motifs in platinum and diamonds*

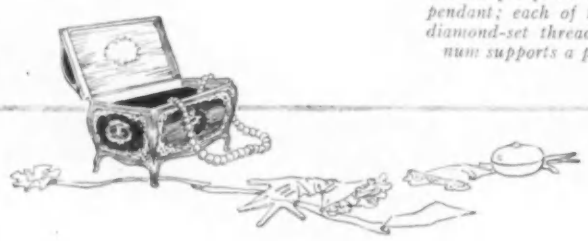
*A delicate, repercé setting of diamonds leads up to a brilliant cabochon sapphire*

*Fan-shaped pearl and diamond pendant; each of the flexible, diamond-set threads of platinum supports a pearl drop*

*From a plaque shaped somewhat like a belt buckle and treated in the Byzantine manner hang sapphire drops*



*A sapphire surrounded by diamonds cut petal-wise and set to simulate a flower*



**THE NEWEST MODE IN PINS AND PENDANTS SET IN GENUINE DIAMONDS, TECLA PEARLS, AND RECONSTRUCTED SAPPHIRES**

DESIGNS FROM TECLA

*Callot has conceived the idea of duplicating the lines of the cutaway front of this smart spring suit by cutting the back in an upward point which gives it somewhat the effect of a bolero with the skirt of a coat put on as an afterthought. White faille silk on revers and cuffs relieves the somber blue of the coat. The skirt laps over with a slight drapery in front, and forms a wide, shallow panel in the back which extends below the knees*

*Not with obvious intention, but rather incidentally, the designer has responded to the suggestion of Egyptian influence in this gown of blue serge with a fringed sash-end of black satin falling to the knees in front, a touch of green and gold embroidery at the throat, and a piping of emerald green on the tight, black satin sleeves, and about the upper edge of the belt. The black satin again appears below the draping of the skirt at the back*

*To prove the statement that originality is doing a familiar thing in a novel way, Callot has slashed the skirt of this diagonal white serge suit so that it shows the blue satin petticoat in the back instead of in the front. Another example of this designer's ingenuity is shown in the wide, stitched-down revers with the small collar, banded by a narrow strip of blue velvet to simulate a double collar. The buttons are of dark blue pearl*

**CUSTOM CAN NOT STALE THE INFINITE VARIETY OF COMBINATIONS OF SATIN AND SERGE—HERE CALLOT COMBINES BLACK SATIN AND BLUE SERGE, AND BLUE SATIN AND WHITE SERGE**

# SEEN *on the* STAGE

## To Escape Out of Living Into Life, That is Why We Go to the Theatre, and Why We Therefore Demand of It at Least Reality and Its Accordant Technique—Plays That Hit or Miss This Mark

By CLAYTON HAMILTON

NO inquiry is more frequently addressed to the dramatic critic by amiable correspondents than the direct and all-inclusive question, "What is it that makes a drama good or bad?" In a period so eclectic as the present, when are set forth simultaneously innumerable plays that differ utterly in matter and in manner, it is evident that no satisfactory answer to this question can be made upon the basis either of subject matter or of technical method. The playwright must be allowed to select any theme that he can make interesting to his audience, and he must be permitted to employ any method by which he can succeed in developing his theme consistently.

There is, however, one test by which it is possible to determine whether or not any play, regardless of its matter or its manner, can be considered a good play of its kind. This is the test of truthfulness. Any play is a good play if it tells some truth of human life which is worthy of the telling; and it is a bad play if, either wholly or in part, it tells a lie. The purpose of all worthy drama is to stimulate the audience to imagine and to realize vicariously some significant experience. The only reason for going to the theatre is to escape out of living into life; and the audience should come away with a consciousness that they have looked upon reality. There are, of course, many different ways of achieving reality in art. It may be achieved, for instance, either by imitation of the actual or by suggestion of the ideal. "Rutherford and Son" is a good play because it adequately represents the facts of life; and "The Poor Little Rich Girl" is a good play because, throughout its delirious drift of divagating fancies, it remains at all points psychologically true.

*Miss Matthison's "Everyman" is the high-water mark of her own achievement and of the elocutionary art on our stage to-day*

The first thing to be considered in estimating the merit of a new play is the sincerity of the author's purpose. Has he honestly and earnestly endeavored to say something that is new and true, or has he merely effected a new combination of old theatrical materials with the expectation of producing a series of transitory thrills? In the latter case, although his play may run a year, it can not be considered an addition to dramatic literature; but in the former case, although the piece may fail, the critic must proclaim it worthy. For, as Stevenson has said, "A spirit goes out of the man who means execution. . . . All who have meant good work with their whole hearts, have done good work. . . . Every heart that has beat strong and cheerfully has left a hopeful impulse behind it in the world, and bettered the tradition of mankind."

But a determination to tell the truth—though it is, indeed, the most important item—is not the only asset of excellence in the drama. Art would be a very simple exercise if telling the truth were, in Hamlet's phrase, "as easy as lying"; but it is often very hard to tell the truth and nothing but the truth. Any telling of the truth implies the collaboration of two parties—the party of the first part, who does the speaking, and the party of the second part, who does the listening. A dramatist must not only represent his truth in a manner that is satisfying to his own mind, but must also express it in a manner that shall be convincing to his audience. To achieve this delicate endeavor, a high degree of technical accomplishment is necessary.

In the drama, as in every other art, technique is not an end in itself, but only a means to the great end of telling the truth. In the estimation of the critic, technical dexterity should be considered always a secondary, not a primary, concern. Any method must be adjudged a good method unless it betrays the playwright into compromise or falsification; but clever workmanship that is exercised in the display of trivial material is not admirable in itself.

It is difficult to estimate the comparative importance of several dramas, each of which, in its own way, unfalteringly tells the truth; but it is easy enough to determine if a play is bad. Either because of technical inefficiency, or because of a conscious and responsible surrender of his own apprehension of the truth, the playwright will report his characters as doing certain things, or saying certain things, which those people, in those situations, could not possibly have said and done; and the critical auditor will revolt from the representation with a subconscious sense that he knows better than to believe the fable that is being set before him.

*Two ingratiating actors, Mr. Warner and Miss Emmet, who, in "The Ghost Breaker," have some difficulty in convincing us they are telling the truth*

*Eleanor Woodruff assumes a minor part in that play with a reputation (and little more), "The Five Frankforters," at the Thirty-ninth Street Theatre*

Copyright, 1913, by Charles Frohman

*Martha Hedman, heroine of the Empire Theatre's birthday revival, "Liberty Hall"*

It is important to remind ourselves of these considerations at any time when we are suffering from an epidemic of bad plays. Every now and then our theatre seems to surrender itself to the production of mere travesties of life. Such an epidemic of untruthfulness occurred in the lenten season in New York. Scarcely any of the pieces that come up for review in the present paper can be accepted as a serious comment upon human life; but it may, perhaps, be instructive to analyze the various sources of untruthfulness which are illustrated in these efforts. In the drama, as in life, there are innumerable ways of lying, and perhaps the surest way of learning an allegiance to the truth is to study, now and then, the origins of error.

## "THE FIVE FRANKFORTERS"

"THE Five Frankforters," by Carl Rossler, is a play with a reputation. It was received with popular acclaim in Germany; and an English translation, by Basil Hood, has been produced successfully in London. The American reproduction of this same translation suggests, however, to the unprejudiced observer that the piece has been overpraised. It tells us nothing about life that is new, and very little that is true. It is merely a conventional fabric of the theatre, and its success in its own country must be set down to the fact that it has been sedulously modeled after a hundred other sentimental comedies which have entertained the tradition-loving German public during the course of the last half-century.

The piece purports to represent a crisis in the early history of the Rothschild family. We are told that the four sons of the founder of the family are the greatest financial magnates of their time; yet nothing that they say or do during the progress of the play is indicative of the mental endowments that would be required for the practice of their difficult profession. One of them is represented as the traditional fat man of the theatre, who is always asking for his dinner; and another is represented as the conventional dandy, who dresses loudly and speaks in an affected and effeminate manner. It is impossible to accept either of these puppets as great bankers. Neither is it possible to believe that four men of the world who have long been accustomed to familiar intercourse with the leading men of many nations would display such utter ignorance of the usages of good society as

*Viola Allen in the costume in which she starred in "Liberty Hall," twenty years ago*

these multi-millionaires are permitted to reveal when they call upon the Duke of Taunus, in the second act.

The story is so conventionally handled that any theatregoer of average experience must foresee the entire progress of the plot from the moment of its inception. One of the brothers has conceived the idea of raising the rank of the family by forcing a marriage between his only daughter and the reigning Duke of Taunus—a young man who conveniently happens to be bankrupt and desperately needs an immediate loan of several million crowns to replenish his depleted treasury. But we have already known for two acts that the pretty heroine will never consent to this ambitious marriage, because at the beginning of the play her handsome young cousin has discovered her all alone in the parlor playing on a spinet and has sentimentally assured her that he, too, considers music a more gentle art than banking. Ultimately the girl's father is willing enough that she should wed his nephew, since this alliance will at any rate keep the accumulated millions in the family; but this *dénouement* is effected only after several of those artificial scenes in which the hero and the heroine show themselves incapable of guessing that their overmastering affection is mutual.

The one trait of truthfulness in this conventional theatric fabric is the suggestion that is afforded of that homely and wholesome sense of the solidarity of the family that has been erected by the Jews into a racial virtue. The best character is the matriarch of the family—a soft-hearted old woman who is the mother or the grandmother of nearly all the other characters. It is always agreeable to meet this personage in the theatre, though she has appeared in innumerable plays before. But it is utterly uninstructive to listen to a three-act drama at the present day which merely repeats the sentimental, artificial view of life that was commonly current in the period of wax-flowers and horse-hair furniture.

## "THE GHOST BREAKER"

"THE Ghost Breaker," by Paul Dickey and Charles W. Goddard, betrays the usual defect of an actor-made play. It is concocted out of a series of theatric situations, each of which is intended to produce a momentary thrill; but the fabric as a whole exhibits little reference to life. Neither in the play nor in the performance is there any attempt at characterization. The leading parts are played by two experienced and ingratiating performers, Mr. H. B. Warner and Miss Katharine Emmet; but though Mr. Warner tells us that he comes from Kentucky, we never believe him for a moment, and Miss Emmet is even less successful in convincing us that she is really a Spanish princess traveling in America.

It was evidently the intention of the authors to sweep the auditors off their feet by a sudden and uninterrupted rush of incidents, but the hurry of the plot is halted by frequent passages of wordy and laborious dialogue. The play opens after midnight in the Hotel Manhattan in New York, when the young hero from Kentucky bursts into the bedroom of the Spanish princess and explains that he has just murdered a feudal enemy in an adjoining room. With no apparent motive, the princess packs the hero into a large trunk and has him shipped to her stateroom on the *Lusitania*, which (for the convenience of the authors) puts to sea that morning instead of at the usual hour of one A. M. Arrived in Spain, the hero, accompanied by a comic negro servant, proceeds to enter at midnight a castle, belonging to the princess, which is reputed to be haunted. A large amount of treasure is hidden in the castle, and the pretended ghosts that guard it are actually henchmen of the wicked cousin of the princess. It has never occurred to them to carry off the treasure; but they have heretofore contented themselves with mysteriously slaying every emissary that the princess has sent into the castle. The hero overcomes them by clever strategy, and marries the princess in the end.

It is unnecessary to state that this story is nonsensical; but it must be admitted that the last act, in the haunted castle, is interesting as a bit of sheer theatrical contrivance. Particularly thrilling is a moment when a stand of old armor suddenly comes to life and wields a sword, thus betraying the hitherto unsuspected fact that it is inhabited by a living adversary. But why should grown-up people waste their time in listening to a narrative so extravagant as this?

(*Continued on page* 122)

*Mary Masuret (Stella Archer) is Detective Asche Kayton's most urgent (non-professional) case in "The Argyle Case"*

# LAST TOUCHES

THERE are many vital points to be considered nowadays in the selection of jewels; they must not only accentuate the charms of the wearer, but they must also religiously conform to the essential elements of fashion. Consequently the oriental influence now pervades the domain of jewelry, and corresponding to the patterns of the new fabrics with their unusual lines, odd assemblages of figures, riots of color, and startling themes and contrast, we have certain new types of jewelry. The designs show a departure from the classic contours of yesteryear, for jewelers are dominated by the more massive art of Persia, Turkey, and India.

The brilliance and warmth of color that characterize the art of the orient reside in the new jewelry. Semi-precious stones are resorted to in order to obtain certain color effects where contrast rather than harmony is the aim. Among the more costly jewels, which could hardly be expected to reproduce the tints and tones of a costume, orientalism is attained preeminently by the design.

Sapphires, now one of the most popular precious stones, have advanced a third in price so that they now exceed the cost per carat of diamonds, and dangerously approach that of rubies and emeralds. Together with pearls, they continue to hold the American preference, as our women are said to possess the Indian's love of color. Many Parisiennes, however, have adopted pearls exclusively, and are wearing them without the glint of a single precious stone.

Rings show heavier proportions—broader at the top of the ring-band and wider lengthwise on the hand. They are large and *bombé;* the central stones are cut in cabochon or faceted, and surrounded by diamonds or pearls variously wrought into the design. The millegrain form of decoration will also be effectively applied to give suitable finish to different metals.

### COIFFURE ORNAMENTS

The low, flat coiffures have brought the easily adjusted jeweled hairpins again into prominence. Placed in either side of the broad coil at the base of the head, they contribute a charm all their own. As a rule, they constitute the sole adornment of the coiffure.

Fillets and bandeaux will continue in use as long as the flat styles of hairdressing are in vogue, but the novel Persian ornament which resembles a stiff feather holds an increasingly conspicuous place in the evening toilette. It consists of a graceful but somewhat severe design in diamonds, into which a contrasting color—such as the ruby or sapphire offers—is skilfully introduced. The upright, jeweled ornament rests upon a slender, three-inch, diamond-encrusted base which tapers toward the ends, where it is attached to a wire and, concealed in the hair, extends to the back of the head. The ornament is sometimes tipped by a row of real ostrich flues cropped abruptly across the top. It is worn rising slantingly at the front of the head.

### FAREWELL TO A FASHIONABLE FAD

An abrupt change in fashion will be shown by the discontinuance of the ribbon sautoir. Already these pleasing ornaments have been with us a reasonable length of time, and their almost universal adoption means a rather gradual yielding of their charm. Eventually their place will be usurped by the jeweled chain, and the lorgnon that adorns it will be the daintiest of conceits with an ornamental value even greater than it has been in the past.

**CHIC EXEMPLARS OF THE NEW MODE FROM BÉCHOFF-DAVID, SHOWING WHAT THIS HOUSE HAS CONTRIBUTED TO THE SEASON'S FASHIONS**

*Here, in a costume of brocaded satin, are concentrated such little newnesses as this house exploited at its opening—the bagging blouse, the collarless neck, the long, tight-fitting sleeve, the raised waist, and the girdle tied in front*

*One of the few exceptions to the rule of collarless necks from this house is this pretty stock; but the bodice remains baggy, the girdle still finishes in front, and the sleeves, still long and tight, are varied only by a sectional treatment*

*The bayadere sash, with its multifarious swathings and loopings and knottings, is used by Béchoff-David with charming persistency. It usurps the place of the tunic, and permits of the telling combination of a plain and a figured material*

**THIRD IN THE ATTEMPTS OF THE METROPOLITAN TO ENCOURAGE AMERICAN OPERA SUNG IN ENGLISH, IS "CYRANO," BY WALTER DAMROSCH AND W. J. HENDERSON, BASED ON ROSTAND'S DELIGHTFUL DRAMA**

*Pasquale Amato sang the rôle of Cyrano de Bergerac with much beauty of voice, but little of the swashbuckling grace of the gallant Gascon*

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*The none too enviable part of Christian was assigned to Riccardo Martin, who sang very well, but whose diction was far from clear*

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*Rageneau's cook-shop, the scene of the second of the four acts of "Cyrano" and of some of the most melodious music of the entire opera, which is largely written in the post-Wagnerian style*

*Roxane was a genuine triumph for Mme. Alda. It was one of her best achievements in acting and singing, and her delightful enunciation did much to disprove the time-worn statement that English is unmusical*

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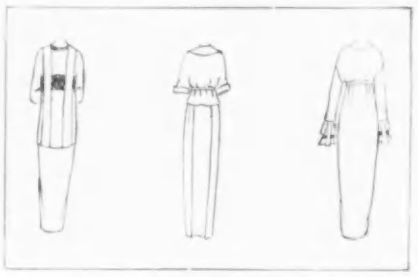
MODELS WORN BY THE FRENCH ACTRESSES, WHO, AT THE COMÉDIE MARIGNY, ENACT THE PART OF ENLIGHTENERS IN "LES ÉCLAIREUSES," NOW A NEW NAME FOR THE NEW WOMEN OF FRANCE

NORFOLK in style is the Drécoll model of blue serge worn by Mlle. Alice Nory. The plaits overlap a broad belt which becomes the center of attraction by reason of the vivid violet, gold, and green, in the close braiding. These tones also enrich the round neck. Violet are the satin cuffs, and violet is the soft, velours turban, that, simple and unadorned, swathes the head. The skirt is plainly cut, and is quite unassuming in its trimming of a quintad of serge-covered buttons.

THE belt, though much narrower in this Paquin model of Mlle. Spinelly's than in the one designed by Drécoll, also strikes the color note —a strawberry pink. The pendants are of turquoise blue surrounded by pink roses, and are tasseled in pink and green. The belt has for a background a coat of black charmeuse, a vest of white tulle, and a skirt of peacock-green charmeuse. The pink and green of the dress are repeated in the printed white ribbon that encircles the black hat.

THERE is novelty sufficient in this Paquin costume, also worn by Mlle. Spinelly. Its straight, taffeta skirt, pin-striped in red, brown, and green, its jacket-bodice of black taffeta filled in with a vest of box plaited white batiste, and, newest of all, its concealing cuffs of plaited batiste threaded with black velvet that appears again in a bow on the vest—all bespeak the unusual. The green belt is buckled in ivory, and the hat is of taffeta encompassed by a yellow aigrette.



**A DEPARTURE FROM THE EAST INDIAN DANCES WITH WHICH RUTH ST. DENIS HAS HERETOFORE CHARMED HER PUBLIC, IS THIS DANCING PANTOMIME OF OLD JAPAN, ADAPTED FROM A LAFCADIO HEARN STORY**

(*See page* 134)

*The kimonos, designed and executed in Miss St. Denis's studio by Japanese dressmakers, are quite wonderful enough for the goddess into whom the courtesan is transformed*

*The Japanese dancing is the direct antithesis of the Hindoo, demanding a repression of self and correspondingly contracted gestures. That Miss St. Denis has infused her own personality into so restricted a form shows the immense strides she has made in her art*

*O-Mika, the courtesan, having made an appointment with two lovers for the same hour and place, arrives just in time to prevent their killing each other, and to bid them to an evening festival*

# "LONG LIVE *the* DUC D'ORLÉANS, KING *of* FRANCE!"

*Monsieur de Fouquières photographed on the day he spoke at the Palais du Trocadéro on "La Maison Royale de France"*

## All Things Being Possible, the Royalists Still Hope Eventually to Place the Duc d'Orléans Upon the Throne of France, and to Reestablish the Glories of Versailles

By ANDRÉ DE FOUQUIÈRES

I HAVE always remarked that all subjects concerning empires or monarchies have a lively interest for republics. By a very natural liking for contrast, democracies interest themselves greatly in the old aristocracies of Europe.

In France, republic as it is, the aristocracy has a great prestige. Never since the day the republic was founded has there been such a demand for titles bought from the Holy See in Rome. Among the real aristocracy these titles are not taken seriously. The titles of our great families rest upon glorious services rendered to the country in times gone by. In reality the Roman titles are taken seriously only by the bourgeois-minded and by foreigners who do not understand the true meaning of the old *noblesse*. The real nobility, who, for the most part, live on their estates in the provinces in Touraine, the Midi, and the distant quarters of Grenoble, are the force and the backbone of our nation.

THE PRETENDER WITH NO PRETENSIONS

There are in France two political parties—the Royalists and the Bonapartists. The Royalists claim the throne of France for the duc d'Orleans, the son of the comte de Paris and the great grandson of Louis-Philippe. The fame of Louis-Philippe, the brother of Louis XIV, rests chiefly, for our contemporaries, upon the splendid wing which he erected to the Château de Blois. This is in that style of architecture which was then just making its appearance, and which was to dominate so strongly the eighteenth century.

The Bonapartists put forward the Prince Napoléon, the heir of Napoléon I. Thus two distinct political camps are maintained, each of which continues its self-imposed grandeur in monotonous exile. The duc d'Orléans and his wife, archiduchesse Marie Dorothea d'Autriche, maintain their almost royal state in England where the strictest adherence to minutest forms of court etiquette are observed; and the Prince Napoléon, who has been called "the Pretender with no pretensions," is married to the princesse Clémentine de Belge, and holds his court in Belgium, his adopted country.

ROYAL DEMOCRACY

Though at their country house, Wood-Norton, near London, the duc and duchesse d'Orléans live in great state, the duke thinks nothing of embracing and treating quite familiarly one of his partisans who has made a long journey to pay his respects. It was at Wood-Norton that the duc d'Orléans received his young nephew, Manuel, the deposed King of Portugal, and his mother, the widowed Queen.

The Royalist party is not a negligible factor in the politics of the nation. It is not content with relics of the past and remnants of its social power. On the contrary, it is a large and thoroughly organized body, with committees in every department, and representatives in every election. Many persons overzealous in the Royalist cause, "*Camelots du Roi*," as they are called, recalling the début of Napoléon III as parliamentary candidate, seek to place the duc d'Orléans in active politics; but with the more serious faction, this movement, for obvious reasons, could never find favor. These dissensions in the Royalist ranks as well as some *mal entendue* with the Pope, at one time weakened the cause.

I am myself a Royalist, and happen to know much of the machinery of our party, having been for five years president of the "*Société de la Jeunesse Royaliste*," the powerful and young Royalist party. During this period, we made many visits to our sovereign, the duc d'Orléans, who, by reason of his wit, gently tinged with irony, and his fund of humor is as ideal a host as he is an inspiring leader.

Strong as the republican government is to-day in France, and apparently firm on its foundations, all things are possible, and some day we may see a king upon the throne of France, a court in the great halls of Versailles, and the splendid fêtes and the brilliant ceremonies which come in the wake of royalty. Without a court, society loses half its prestige both at home and abroad. Precedence falls into disuse, and gradually nobility loses caste, for the minor circles draw themselves more and more closely together for self-protection and finally entrench themselves within the narrow barriers where everyone is Royalist and where the fashionable tone of irony toward all things Republican can be safely sustained. Could only the Bonapartists and Royalists unite, the opposition would form a very formidable party. In all quarters of Paris we number the working classes in our ranks, and we control great papers—*La Gazette de France*, the oldest political organ in the country, *L'Action Française*, a paper solely devoted to arguments for and the struggles of our party, and *Le Gaulois*, perhaps the best known of them all, which is read by all the wits and savants of Paris and its highest society.

The party not in power has an uphill road to travel for, of course, those in whose veins runs the oldest blood of France are not willing to obey the laws of the Republic. Thus the positions of its functionaries, the President, for example, and the Ministers of War, of State, and of the Marine are closed to them. The young men of good family prefer the careers of diplomats and officers and other liberal pursuits, though at last industries are slowly gaining in our best society. Young men are going more and more into business, and it is ever my advice to them that they should come to New York when they are very young and learn here in America the profession of being a business man in the full and best sense of that term.

The day we see our King in France, our country will be an admirable place of abode, for the next court will be a modern one. Kings and courts must follow the evolution of ideas; therefore many bourgeois will be honored because they are valuable and loyal to their country. The old saying, "Give a radical a title and he becomes a conservative," will hold good in France as well as England where the Birthday Honors have made many converts.

# THE CONSPIRACY

## The Defensive Measures of the French Dressmakers to Protect Their Designs from Marauders

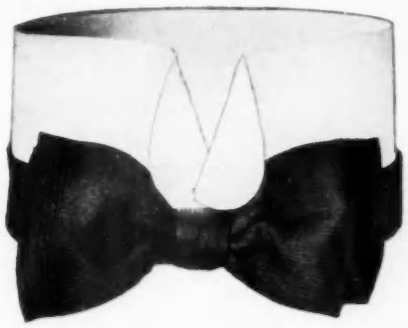
A NEW and vastly interesting fillip has been given to fashions this spring. A unique situation has developed from the sudden and concerted action of the French designers to protect their creations from that mysterious power which heretofore, in spite of the most rigid surveillance, has contrived to obtain the original model gowns fresh from the hands of their makers, execute exact copies in two or three days' time, and land these spurious "models" in America before the legitimate buyers from American houses have sailed for home.

"How to prevent this general theft of our choicest ideas and still give no offense to the buyers whom we know to be trustworthy, is the problem we have set ourselves to solve," said M. Jouda, a member of the house of Bernard, when interviewed at the Kurzman establishment during his recent visit to America. "We have organized this movement because we have been made desperate by the trickery of these copyists who, season after season, manage to obtain, through first one clever scheme and then another, a goodly number of our best models, take them, in some instances, not two blocks from our very establishments, have them duplicated in a jiffy, and offer them to buyers for half the price we must ask for the original.

"But this is not the end of the transaction. So far nobody has been deceived—that is, nobody but the firm who sold the original model, for, of course, the person who buys in Paris a Bernard or a Paquin or Poiret, as the case may be, from any other than that particular establishment knows full well he is getting a copy, and furthermore that he is paying for a copy—a price about half as much as the original model would cost him. It follows then that gowns bearing the labels of the foremost designers of Paris are readily and highly appraised by the United States Customs, while the man who brings in his shipment of 'copies' with the labels of some obscure French house gets off with a comparatively light valuation. But no sooner are his 'models' safely delivered to his own place than out comes the label of the little house which made the gown, and in goes the label of the house which produced the original model. For, of course, it is easy to buy duplicates of our labels.

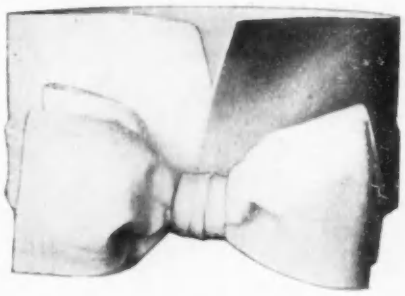
"Although every couturier in Paris has been aware of this situation, and each house has tried its own measures to cope with it, never until this season have we joined forces. Now, thoroughly convinced of the wisdom of your American motto, 'In union there is strength,' a number of the leading dressmakers of Paris have formed a syndicate to protect both themselves and their legitimate patrons from these impostors.

"This season the houses in the syndicate have shipped every order direct from their own workrooms to the purchaser in America, and according to a gentleman's agreement into which we have entered, not a single model left our establishment before a given date. Quite naturally this radical movement has met with a great deal of opposition, but on the other hand I have found that many of the largest importers of America are strongly in its favor. We may find perhaps that even this solution has to be improved, but sooner or later we expect to find a remedy."



*A round-cornered, wing collar worn, for dinner dress, with a black, ribbed silk tie*

*A correct daytime collar with a black, bow tie, bordered to match the shirt*



*A poke collar to be worn for full evening dress with a white, self-banded tie*

# THE WELL-DRESSED MAN

## General Discussion of the Wardrobe for Spring and Summer—Features of Fashion and Good Style in Attire for Morning, Afternoon, and Evening, with Notes of Detail

IN making suggestions for a wardrobe for spring and summer, the difficulty is that, however much we may generalize our statements and however much confine ourselves to conservative fashions, all things are not to be advised for all men. The age, the type of face and figure, the quality of individual style—all are matters for close consideration in the selection of many of the larger, as well as of the smaller articles of attire. These are matters of such a purely personal nature that one is almost tempted to repeat that old adage, "If the cap fits, wear it."

THE REQUIREMENTS OF INFORMAL DAY DRESS

Having touched on the subject, we may as well start with the cap, or at least with the general subject of informal head-dress. For town wear, until such time as the straw hat supplants it, the universally accepted hat for the well-dressed man is the black derby, in shape approximating the model illustrated on this page—a moderately high crown, medium-wide, dip brim, fairly wide silk binding on curl of edges, and a silk band and bow. This spring even the dealers admit the impossibility of the low-crowned, flat-brimmed shape. It is a block which will never be accepted by the man of good style. The exact dimensions of the derby depend upon becomingness. For younger men, at least, the more oval the crown, both from side and back, the more graceful the appearance.

Gray felt, dark green, and purple felts, and dark brown felts? No. But, if you like an extra derby for occasional change from the black and with certain suits and top coats, tan or light brown of precisely the right shade may be worn, for there is no question as to its use among many men of good class and position in society. There is perhaps no very sound, commonsense reason why one should not wear the navy blue derbies such as are now displayed by a few of the dealers for use with dark blue suits. However, whether or not merely from the influence of long example, the fact remains that tan is the only sanctioned departure from black and, of course, on both, the bows of the band should be simple and on the left side; not of fanciful design, nor on the fronts, backs, and quarters as indicated by some of the so-called novelties of the season.

*One-button gloves of fairly heavy white kid are considered best for formal wear*

*An excellent type for the silk shirt is this finely tucked, French-cuffed model*

*Studs of mother-of-pearl with gold fluted rims are set with pearls*

*The accepted derby has a moderately high crown, medium-wide, dip brim, and simple, bow band*

EXTRA HATS AND CAPS

In addition to these hats, the wardrobe should contain, for possible use on stormy days in town, and generally in the country, one or two soft hats of Alpine shape, and, preferably, with the strictly Alpine crown rather than the circularly dented crown. Of the velours and other fuzzy stuffs in various shades, even though they be of the best Austrian manufacture, one must speak negatively, and this, not because of any lessening of the popular demand, but because they have never been in favor among smart men. Of the smoother stuffs, their adoption depends entirely upon the exact material and shade.

We come now to the plain felts, which must be still further limited to the pearl grays, and to the tweeds, homespuns, and other mixed clothes. The pearl grays have for years been the standard, and the others have recently lost a little of their smartness by reason of great popularity.

One must also make a careful selection from the various caps and straws. Of the former, the English golf style of rough, mixed goods, ample in proportion, keeps its place over the newer, plaited caps. Of the latter, the rather rough sennit with medium-width brim, on the lines of the model illustrated, is distinctly to be preferred to the Panamas, mackinaw straws, or bamboos, although these also have a certain standard vogue.

THE LOUNGE SUIT

So far as fashion is concerned, the time taken up in considering the kind of material for lounge suits might better be given to questions of exact pattern, shade, and quality, for on these the effect of a fabric depends. For the double-breasted sack coat there are few better cloths than dark blue serge of the finished variety—not serge of a purple tinge, be it understood. For the single-breasted coat the whole list of serges, woolens, worsteds, flannels, homespuns, and tweeds is open, and one should be careful to select only those which are intrinsically good looking and of good style. There are the standard grays in every tone and shade—plain, or with a self-weave, and in harmonizing or contrasting lines of color; red-browns, and browns of lighter tone, with daring color combinations in the weave and pattern; dark, and even light green mixtures; a fair representation of the old, though ever smart shepherd's plaid in black or brown and white, and some flecked and knot-woven effects in Scotch, English, and Irish homespuns. The rougher, finished cloths are, as a rule, more appropriate for distinctive country dress than for town wear. There is a rumor also of the popularity of flannel for summer.

THE SUMMER COLLAR

We now come to the subject of haberdashery which, by reason of the great latitude accorded to it by fashion, can not but be treated broadly. Undoubtedly, in the fold styles of collars there is an increasing preference for the open, rather than closely meeting fronts, though the choice between the rounded "points," as illustrated on the azalea-pink, silk shirt, shown on this page, and the sharp "points" goes entirely by personal taste. The collar shown with the bordered, bow tie, while not new in design, is a style more or less in vogue now for morning as well as afternoon, and even informal evening dress. As a popular fad the colored collar with the colored shirt has not been as much in evidence as might have been expected.

(*Continued on page* 88)

*The rather rough sennit with a medium-width brim is distinctly preferable to the Panama*

**THE MEDICI COLLAR WHICH LAST SPRING MADE A BID FOR FAVOR AND WAS ONLY RESERVEDLY ACCEPTED, HAS AGAIN BEEN PRESENTED AND PROMISES TO TAKE A STRONGER HOLD; WITNESS THESE ACCESSORIES**

NECKWEAR FROM MCCREERY

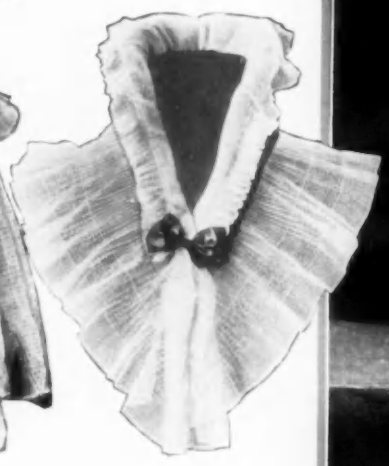
*A collar that is no less dainty because made of such durable materials as Brussels net, embroidered and trimmed with German Valenciennes lace and embroidery beading*

*Admirable for second mourning is this design of white mousseline de soie, black, picot-edged chiffon, and net lace, clasped by a buckle covered with black moire ribbon*

*Literally a neck-band for a pretty blouse is this band of black velvet, holding in place plaited, white chiffon that is shaped with invisible wires into a Medici ruff*

*A demure little accessory this, combining a wired, upstanding collar, a double jabot, and a pump bow, all made of a fine handkerchief linen that is hand-embroidered in a delicate, floral pattern, and edged with a scalloping and real German Valenciennes lace*

*A girlish model in which a plaiting of hemstitched, white chiffon is partially covered by a plaiting of shadow mesh net centered with a row of jet beads and bordered with points of radish-colored chiffon. Collar and bow are a combination of the two chiffons*



*A more dignified design is this collar of plaited, cream shadow lace and filet net on a foundation of black moire ribbon. Around the collar there is an under-plaiting of black Brussels net which helps to support the ruff. The closing bow is of black moire ribbon*

*A Premet negligee of rose chiffon and lace over white charmeuse worn by Mme. Yorska, a French actress who has been playing an act of "Camille," as it is, in the "All Star Gambol" where Marie Dressler plays the same act, as it is not! The rosebud trimming that borders the negligee comes in variety unending, as, for example, the combination of ribbon and braid shown to the left*

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*The slightly lifted skirt and the more fitted bodice are innovations finding favor The draped skirt on the lower figure simulates panniers by the simple arrangement of the wide plaits*

Nos. 2322/8-2323/8

No. 2321/8

Nos. 2328/8-2329/8

Nos. 2326/8-2327/8

Nos. 2324/8-2325/8

*A distinctive Russian blouse worn with a well-draped skirt is shown above. The waistcoat effect simulated in the model on the left is a new and admirable style for a slender figure*

"CLOTHES do make a difference, Davey," and when planning new costumes its so important to choose the styles which are going to make the right sort of "difference." Of all the models which are shown each season there are always a few, owing to a quality of smartness or general becomingness, which become pronounced modes. The models on this page show this trend. The first, Nos. 2330/8-2331/8, illustrates the fitted bodice which is perhaps the only real innovation of the spring. Although close in line it is unboned and still has the soft suppleness which characterizes all styles. The lifting of the skirt suggests drapery, and is in reality a very simple model to make successfully.

A more pronounced form of drapery, easily followed by a Vogue pattern, is shown in No. 2323/8. This gives the desired silhouette, and may be used for any supple material and answer for afternoon or evening gowns. The waist has the charm of smart simplicity—the model as a whole being quite ideal for the silk gown which is now an essential of the wardrobe. The other models show the sleeveless coat, an original Russian blouse worn with a draped skirt, the Eton jacket, and a gown featuring the waistcoat.

*Sizes: 34 to 40 inches bust, and 22 to 28 inches waist; 50 cents for waist or skirt*

# The Correct Footwear for Milady!

## Decreed for Spring and Summer by Gimbels

¶ Gimbel shoes and boots are molded by footwear artists. This explains why all the lasts are so beautifully shaped and are so comfortable.

¶ Although this footwear has many meritorious features, we shall be content to say that all Gimbel slippers have close-fitting heels to prevent slipping and discomfort—for this detail alone gives the earmark of careful designing.

¶ From our collection of distinctive modes for Spring and Summer we have selected the representative models for illustration. However, we invite particular attention to our colored kidskin shoes, also boots of imported colored linen —to match the new costumes.

*Colonial style with patent leather vamps, with gray suede or white calfskin backs; leather covered buckles; celluloid covered heels, $8.*

*Slippers of imported kidskin, matt bronze or black; beaded to match; 2¼ inch heels, $8.*

*A new French pump of vici kid; bench-made; 1⅝ inch military heels, $7; without buckles*

*Pumps of white canvas with welted soles; tailored bows of grosgrain ribbon, $4.*

*Bench-made pumps of French bronze kidskin, with metal buckles to match; 2 inch heels, $8.*

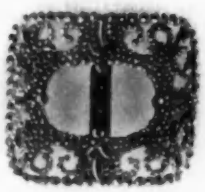
*French style slippers with the Louis-Cuban heels, on high arch lasts; patent leather, calfskin, $5, including steel buckles.*

*Colonial pumps with welted soles and covered buckles, white Nubuck, patent leather, gun metal kidskin, or tan Russia calfskin, $5.*

*Pumps of patent leather with the new bows of the leather, $7.*

*French satin mules; pink, light blue, lavender and black, $4. Same style, ribbon-embroidered, $6.*

### Gimbel "Belmode" Shoes at $5 in Twenty-two New Models



*Cut Steel Buckles, $8 pair.*

*Rhinestone Buckles, $3 pair.*

*The New Slipper Buckles*

*Many of these were personally selected in Paris.*

*Cut steel, $2 to $25 a pair.*

*Rhinestone, in small and large designs, $1.50 to $20 a pair.*

### Hand-made Shoes at $10 in Kidskin Calfskin Patent Leather

*Plain toe boots in either patent colt skin or white canvas; 1⅞ inch heels, $5.*

*White boots with pearl button and 2 inch leather heels; buckskin, $7; Nu-buck, $5 and $6.*

*Tennis shoes of white buckskin with rubber soles and raised heels, $6. High lace shoes on same style, $7.*

## GIMBEL BROTHERS

**Broadway and Thirty-third St., New York**

# VOGUE'S PATTERN SERVICE

## Patterns Which Display the New Spring Modes in Gowns That Run the Gamut of Requirements for Street or House Wear, and Out-of-Door Sports

No. 2282/8

No. 1979/8

Nos. 2296/8-2297/8

No. 2052/8

No. 2283/8

THE commonplace is always procurable. To avoid it is the aim of the well-dressed woman, regardless of her income. Those of a limited purse naturally seek patterns for the smart models shown only by exclusive dressmakers. From just such sources here and abroad are the Vogue Pattern models obtained. The new ideas of a season are quickly converted into patterns. In the models sketched are shown the Russian blouse, the draped skirt, and other variations of the new modes. The Russian blouse No. 2282/8 may act as a model for moire, serge, or linen, to be worn with a plain skirt; or it may be made of shadow lace and worn with a draped charmeuse skirt such as No. 2291/8 to form an afternoon costume. No. 2283/8 is the ideal model for charmeuse and chiffon or any soft contrasting materials. Street costumes for faille are shown in Nos. 2211/8 and 2290/8-2291/8. For voiles or striped materials Nos. 1979/8 and 2026/8 could be used advantageously, while Nos. 2298/8-2299/8 made of linen would make an admirable morning dress, and Nos. 2296/8-2297/8, suggest an excellent model for outdoor sports.

No. 2211/8

Nos. 2298/8-2299/8

No. 2026/8

Nos. 2290/8-2291/8

*The patterns illustrated on this page cost 50 cents each for waist or skirt, or $1 for complete costume. Sizes, 34 to 40 inches bust measure and 22 to 28 inches waist measure*

FOR centuries long, artist and poet have dreamed in vain of flowers that shall not fade, of youth eternal and beauty that will never pass.

This is a dream no longer, for d'Orsay has discovered the secret of the subtle perfume of the flowers, the rose, the lily and the lilac. The perfume, which is as their very soul, he has caught, and imprisoned for us in exquisite jars, so that through all the year we breathe their delicate fragrance.

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# VOGUE PATTERNS

**ESSENTIAL POINTS OF THE NEW FASHIONS ARE SHOWN IN THESE COLLARS AND SLEEVES—A GOWN AND A WRAP FOR EVENING WEAR**

*Nos. 2308/8-2309/8.—Chiffon and lace form a charming combination for this model*

*No. 2281/8.—These five collars are included in one pattern for 50 cents*

*No. 2310/8.—Chinese crêpe and charmeuse would be appropriate and serviceable*

*No. 2303/8.—These six sleeves are included in one pattern for 50 cents*

*Patterns for the evening gown Nos. 2308/8-2309/8 are priced 50 cents for waist or skirt, or $1 for complete costume. Patterns for the wrap are $1 each*

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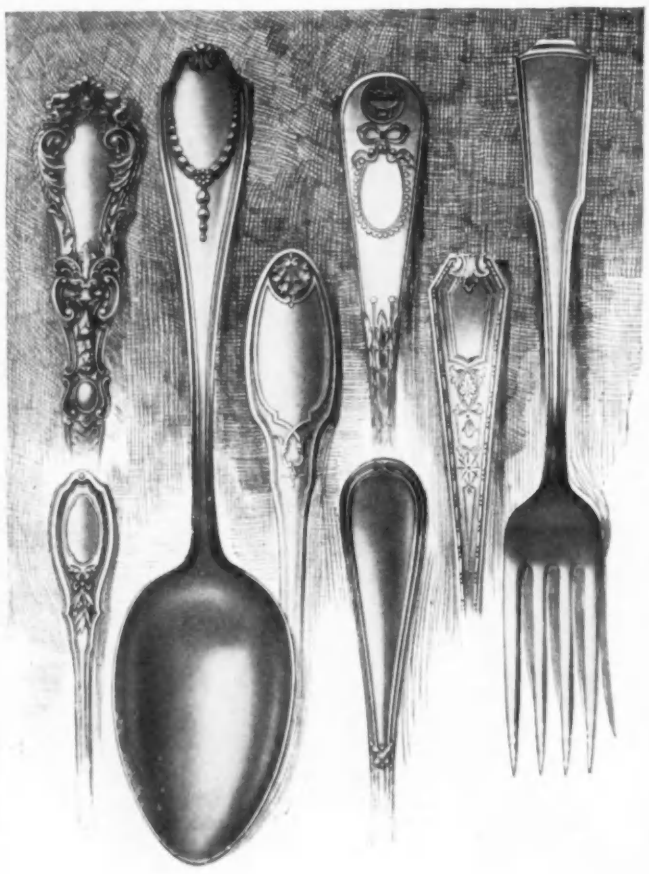

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*New washable negligees which are easy to make; and a straight petticoat*

No. 2010/8

*Patterns for the designs illustrated cost $1 each, except Nos. 2260/8, 2259/8, 2010/8, and 2263/8, which are 50 cents each. Sizes: 34 to 40 inches bust measure and 22 to 28 inches waist measure*

No. 2263/8 No. 2259/8

No. 1814/8 No. 2214/8 No. 2159/8

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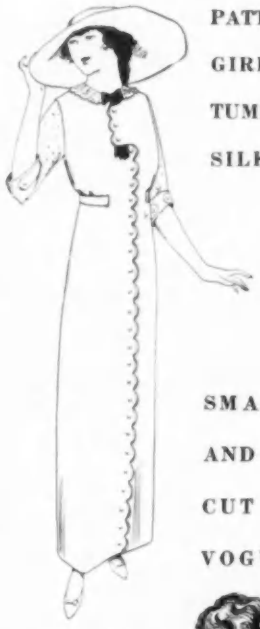

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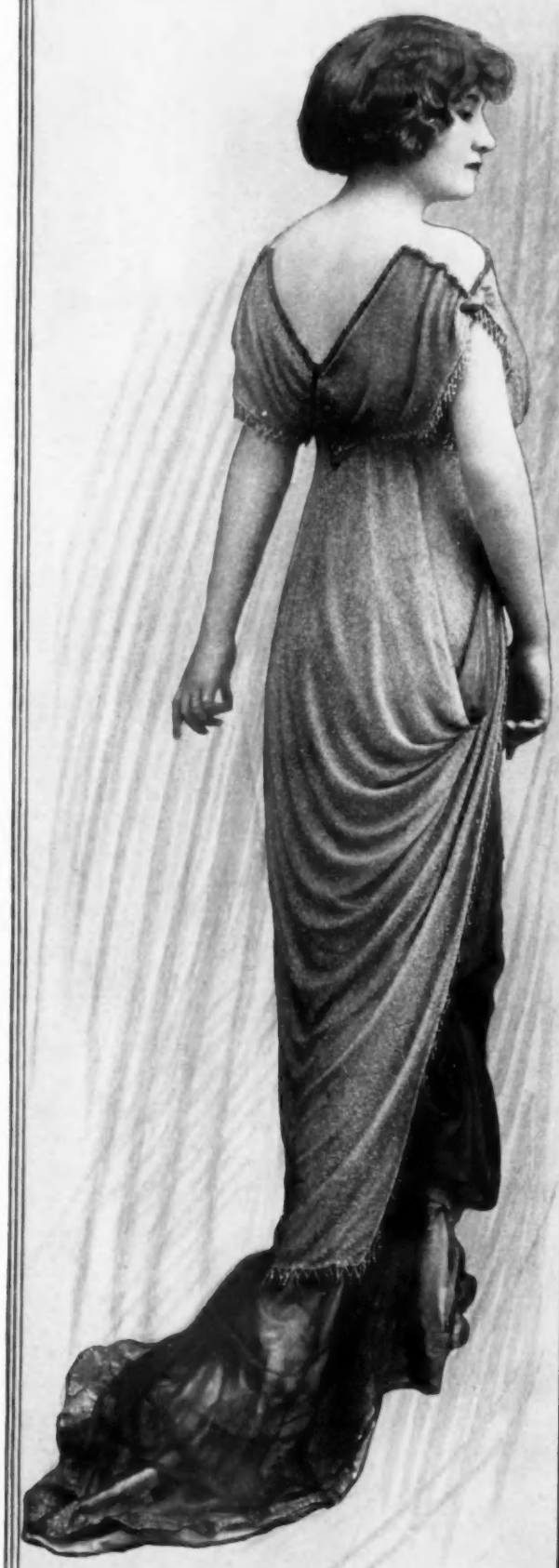
No. 2093/8 No. 2020/8

Nos. 2239/8-2240/8 Nos. 2243/8-2244/8

*Patterns for the designs illustrated cost 50 cents for coat, waist, or skirt, except No. 2093/8, which is $1 for complete costume. Sizes: 14, 16, and 18 years*



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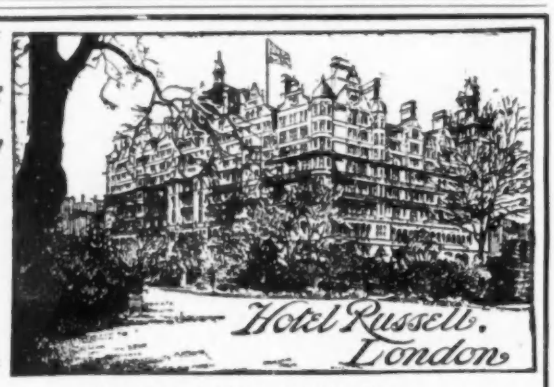


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No. 2135/8 *4 to 8 years* — No. 2252/8 *4 to 8 years* — No. 2258/8 *2 to 10 years* — No. 2254/8 *4 to 10 years*

*Linen, serge, and piqué would be suitable materials for these models*

Nos. 2245/8-2246/8
14, 16, *and* 18 *years*

# VOGUE PATTERNS FOR CHILDREN AND GIRLS

IT is the small differences in children's clothes which distinguish the smart models from the usual designs. No. 2135/8, for instance, looks simple enough, but it is a model very hard to buy, whereas with a pattern it can be made inexpensively. Galatea is an excellent material for it for general wear, and linen crash for nicer suits. This is but one instance of the individuality of Vogue patterns. A dress such as No. 2257/8 is simplicity itself, but it is not commonplace. Chambray and linen are first choice of materials. Its sleeveless, straight lines and unique vest effect may be easily made, and moreover it is a model which will launder well. This is also true of the coat No. 2251/8, which would be smart made of linen for summer wear. The stitching acts as trimming, and the coat fastens in a direct way down the side front. The kimono is cut in true Japanese fashion and would be effective in flowered or embroidered silks or silkoline.

No. 2251/8 *6 to 10 years* — No. 2256/8 *2 to 12 years* — No. 2257/8 *4 to 10 years*

*Patterns for the designs illustrated cost 50 cents each*

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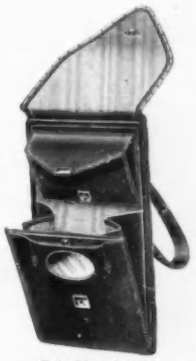

Rd. No. 614227
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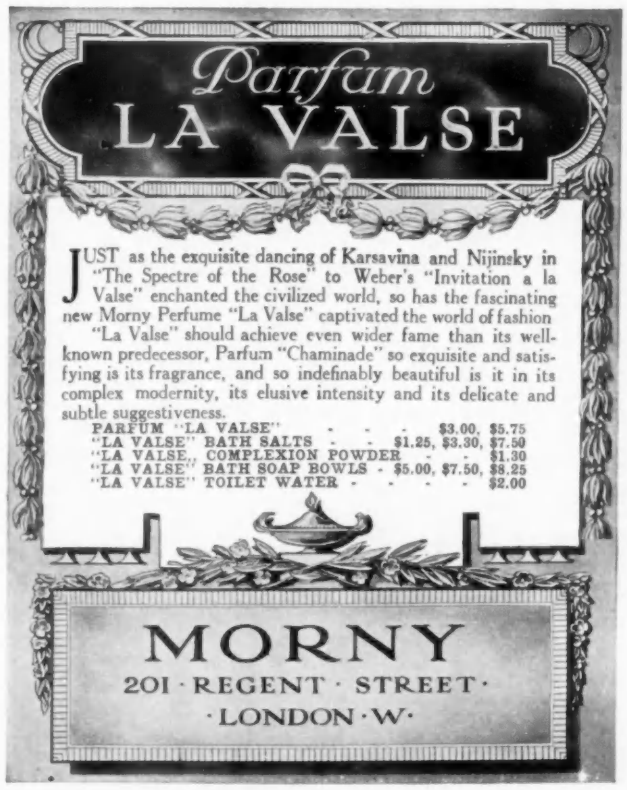


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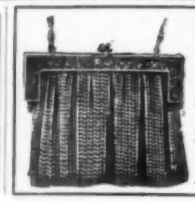

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# WOMAN'S ENIGMATICAL SMILE

MEN have long professed the belief that the opposite sex is destitute of humor, but perhaps this opinion is based in part upon the inability of heroes to know when their indulgent women-folk are fondly laughing at them. In days of old when knights were bold, the valiant hero, having ridden home from the fray, hot, weary, far from clean, but quite scatheless, magnanimously submitted to disarming at the hands of his loyal and affrighted spouse. Loudly he boasted his prowess on the field, ridiculed her distaste for the sight of blood, and professed his manly indifference to trivial hurts, while the lady concealed beneath an enigmatical smile the amused recollection of his lordship's groaning agony on the morning after his last convivial attack on the wassail bowl. Even Hotspur's Kate probably sometimes suspected the tally of the Count's slain, and smothered a yawn at his tale of the fight at Holmden. Perhaps even the meek squaw sometimes discovered touches of exquisite absurdity in her brave's war bonnet and made it the subject of merriment among the other non-combatants of the wigwam, just as to-day women's headgear is the standing jest of the cocktail hour in many a masculine club.

### POLITICS AND HUMOR

Humor is on the decline among us just now, perhaps because the stern exigencies of current discontents, whether of class against class or of sex against sex, distracts the minds of many of us from the entertaining incongruities of life. Emancipated woman may yet publicly vindicate her claim to a sense of humor along with some other qualities hitherto supposed to be exclusively masculine, although just now her fierce joy in the weightier conflict precludes the lighter emotions. Meanwhile, even the unenlightened sister who is indifferent to her political responsibility has a deliciously sly way of saying clever things that escape the duller class of men, which, of course, does not mean the vast majority. When the heroine of a current popular play declares that she does not mind being childless, since she has the hero of the play, the masculine portion of the audience is very likely to be a bit slow in taking the point.

### MARRIAGE BY CAPTURE

George Meredith insists that there can be no true and delicate comedy in a society which dispraises women. The maiden of the South Sea Island, stunned by a blow as she drinks at the spring, and dragged by the hair of the head to the hut of her triumphant, self-elected husband, naturally has no effective repartee to the new lord's club. Even should she emerge from the subconscious with an ironic *bon mot* upon her lips, her cleverness would doubtless be a waste of a beautiful talent, since "the prosperity of a jest lies in the ear of him that heareth it."

Since the modern marriage is said to have inverted the rôle of pursued and pursuer, there is more room for the feminine play of humor, and the newly entangled male of our present civilization is popularly supposed to be just as incapacitated for an appreciation of the humor of the situation as was the savage maiden of former ceremonies.

Co-education in the higher institutions is the cruelest scheme ever invented by women for the humiliation of mere men. There should be a charitable society to protect football heroes from the impishly mature little maidens whom they are supposed to enthrall with their masculine prowess, but who manage to make those giants of the gridiron look ridiculous at the most inconvenient times by turning the conversation upon intellectual topics. Man's traditional hatred of bluestockings could probably be traced to his humiliating memories of witchingly clever girls encountered during vacation time in the days before women developed a thirst for college lore. The youth of nineteen who can hold his own with a clever girl of his age may serenely face the coming contests of life; for him competition with the average intellectual man will thereafter have no terrors.

### THE DOWNFALL OF THE HERO

It is hard to imagine what would happen could the "magerful," self-satisfied youths of the land overhear what the girls say about them from the deep armchair before the bedroom fire after an evening of what passes with very young folk for mutual entertainment. Wise old fathers could make disconcerting revelations in this regard, but fortunately the paternal mind is the irrevocable grave of girlish secrets. Lucky the father not too old nor too obtuse to draw a personal lesson from his incomparable educational privileges. Modern life, with its co-education, its partnership between the sexes in athletics, and its emancipation of girls from the customs of a dead past, has practically been the downfall of hero-worship; but the girl, artful creature, has maintained that personal mystery which the artless youth has utterly lost through intimate, daily contact.

### LISTENING TO HIM

What, if not the fine, sustaining, inward humor of women, has enabled them to endure through all generations the insufferable egotism of man? Disguising her boredom in apparent preoccupation with the baby, or dallying with a bit of fancy work, she has seemed these many years to lend a sympathetic ear to her husband's illustrations of his acumen in business, his unmerited misfortune, or his undeserved neglect, and all the while she has reflected in amused wonder upon the complacent tedium of her lord and provider. It is always a safe wager, at any rate, that of an unmarried man and woman deep in conversation, the man, if not passionately protesting eternal devotion, is pouring out floods of egotistical confidences, and the girl is listening with respectful outward signs of assent and interest. This order of confidential self-revelation is rarely reversed, since men are seldom good listeners when women talk about themselves; they lack the sustaining humor which enables women to endure sentimental boredom with outward patience.

### A NEW WOMAN WITH A NEW WIT

When woman shall have reached the reasonable limits of the rights for which she now clamors with an eagerness which leaves little time for the exercise of her native humor, she will perhaps restore society to its proper gaiety, and as a new woman give us a new wit. May the sex be preserved from attaining any inverted ambition which would tend to make women in all things as men are, lest they lose their ornament of subtle humor, and become as dull as their lords and masters.

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Rich, vivid colors, glowing with the fire and brilliance of Oriental origin, are seen in the gowns where leaders of fashion gather; and it is here that Read's New Lansdowne with its soft, clingy texture and wonderful vibrant coloring is observed in the most elaborate toilettes.
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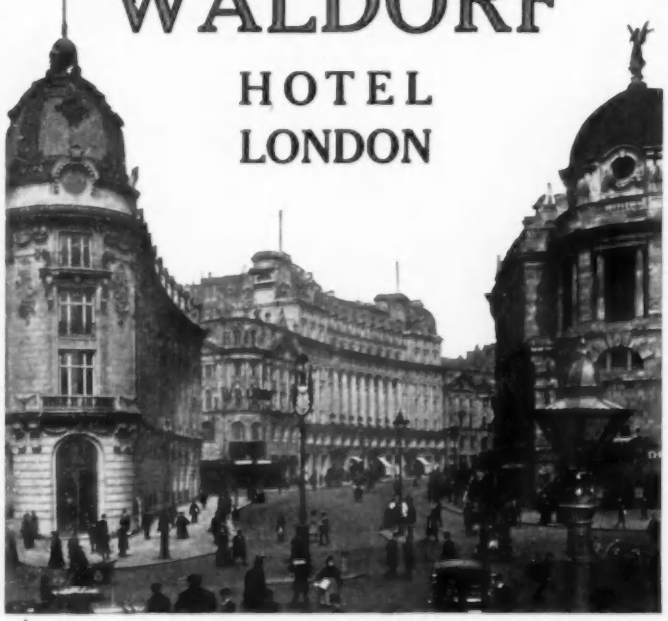


AND STAY THERE
Booklets Free from Dorland Agency or Town and Country Bureau, 389 5th Ave., N. Y. (4c. postage.)

*After exertions in gymnasium or swimming-pool, one goes for rest to the Pompeian room*

# THE MOTOR BRANCH OF PARIS CLUBDOM

THE introduction of the English club habit into France has been the death-blow of the French *salon*, at least so says Mr. Alfred Meyer, the well-known editor of the *Gaulois* in his "*Ce Que Je Peux Dire*," a witty, chatty book full of the most delightful anecdotes of great personalities.

True it is that in the last thirty years a wave of Anglo-mania, with its accompanying love of sports, has swept over the country. *On fait le golf, on joue au tennis, on boxe aussi,* while clubs and automobile shops with English names elbow each other on the wide avenue of the Champs Élysées.

ANENT THE PRESIDENT OF THE CLUB

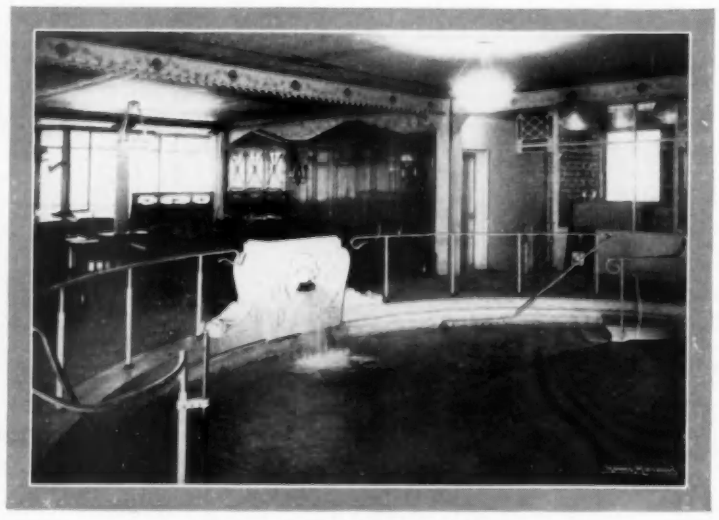
One of the most important and influential of these Paris clubs is that association known as "The Automobile Club of France." About seventeen years ago, under the direction of its present president, the Baron Étienne de Zuylen de Nyevelt de Haar, who, needless to say, is of Dutch extraction, it started on its famous career in a comparatively modest way. De Haar is a thorough sportsman, a great lover of horses, and the owner of a famous stable at Neuilly; and with his personal charm, and influential position, both financial and social, he has very naturally become extremely popular in France.

While still a boy he became intensely interested in all mechanical problems, and even tried to invent a horseless carriage. With the Marquis de Dion and Mr. Gordon-Bennett he initiated the first great Paris-Bordeaux automobile race, and contributed most liberally to the 100,000 franc prize. This race occasioned a widespread enthusiasm, and, as a result, on the very next day, one hundred and fifty of the élite of the aristocratic, scientific, and industrial world of France gathered together, rented an apartment on the avenue de l'Opéra, organized the Automobile Club, and elected the Baron president by unanimous vote. From that day the club has steadily increased in wealth and power, until now its list of members, three thousand in number, active and honorary, is composed of names famous, not only in France, but all over the continent.

FROM CELLAR TO ROOF GARDEN

The present quarters of the club are in the magnificent old palace of the Plessis-Bellière on the Place de la Concorde, one of the most beautiful situations, not only in Paris, but in the world. The palace as a palace has had rather

(*Continued on page* 128)



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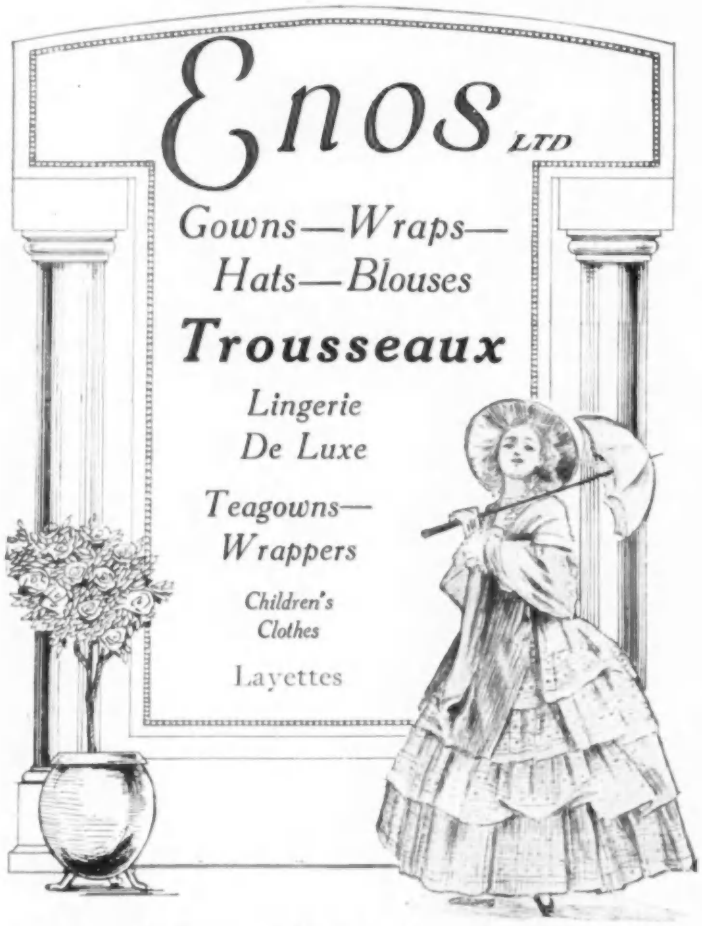


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Prices: $6, $7, $10, $12, $12.50, $14, $15, $18, $20 and $25.

628 FIFTH AVENUE, NEW YORK CITY *Established 74 Years*

# *The* WELL-DRESSED MAN

*(Continued from page 69)*

For this reason it is more advisable as a summer fashion, and should be limited to the rather low, fold collar (preferably attached to the shirt), and, of course, to strictly informal wear. Piqué and self-striped or figured white collars, are but little affected by the best class of men, and although the soft collar, sometimes stiffened by a band inside, is widely used for country dress, the stock is a thing of the past.

SHIRT FABRICS AND MODELS

Of shirt, as of sack suit fabrics, it may be said that smartness depends upon quality and good selection. Pure silks, silk and cotton, or linen mixtures (they are usually all designated as silk) will undoubtedly be much worn in the pale and pastel shades; plain flannels and flannels with silk stripes will have their customary place, and linens and madrasses will make up the great bulk of the season's offerings. Perhaps, from the point of exclusiveness, striped cheviots are the smartest (it is even doubtful if one can find them at the less exclusive shops), but they have the disadvantage of being rather heavy and warm.

The azalea-pink, silk shirt with finely plaited front, and plain body and sleeves which is illustrated on page 69 is a model which may serve as a general type for the silk shirt. As for the other materials, although the flannels are rarely made with plaits or tucks, and usually have turnback cuffs, fashion or fad decrees no one style of pattern or finish. Plain colors, narrow stripes in single and grouped effects, corded stripes, figures, combinations of stripe and figure, and flowered or vine-like patterns may be had in almost every conceivable shade and mixing of color.

Although perhaps less marked than of yore, the matching of shirt and accessories is still quite usual, and is often carried to the smallest detail. The tie with this pink shirt is a mixture of black and pink. With a shirt having a single brown stripe down the front, a tie like the one in the middle of page 69, black silk with a brown border figure, may be worn with very good effect.

As for neckties themselves, the folded four-in-hand and fairly wide bow styles remain the most fashionable. With the coming of summer we shall doubtless see again the narrow and very wide, flowing four-in-hand; and we shall see, also, many wash stuffs in bow shapes, though the latter, in recent times, have never been reinstalled to the position they held some years ago.

Hosiery for the spring is, for the most part, in silks and lisles, in plain, dark shades, in accordion or changeable effects, or in small figures, or plain and fancy clocks.

Gloves are of tan cape, unfinished deerskin, or light chamois. The smartest are made with one button actually buttoning, and with self-stitching on the backs.

The best shoes of black calf, tan russet, and white buck have changed in no way from the flat, moderately rounded toe lasts.

*(Continued on page 90)*

*The last pronouncement in evening dress is a patent leather oxford*

*An oxford of the English shape is here presented in russet leather*

*The boot with cloth uppers is still on the border-line of good style*

*The very newest idea in black calf oxfords is a corded toe cap*

*Very new for wear with the Tuxedo are these French half-hose in gray or black, with a matching polka dot*

*Black silk half-hose with open-work clocking to be worn with full evening dress*

# MEN'S FASHIONS
## Show the Influence of London

REDLEAF TOPCOATS, individually tailored in London for the John Wanamaker Store; British tweeds, homespuns, West-of-England coverts and the like, in exclusive colorings and correct styles—Guards, Aintree, Defiance, Tandem; $38 to $45.

CROXDALE WEATHER COATS, rainproof, the natural oils being retained in the wool; brown, gray, tan; set-in cuffed sleeves, flaps pockets, taped seams; lined across shoulders; $30.

QUORN, the English hunting Raincoat; the only one adapted for the saddle; velvet collar; velvet lining in cuffs; double texture cassimere; double-stitched, strapped and cemented seams; sloping pockets; saddle cover for equestrians; pommel straps and elastic leg straps; $45.

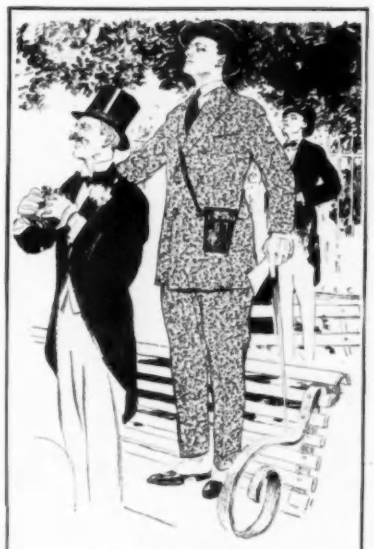
BALMACAAN, embodying all essentials of a perfect sports coat—warm but not weighty, distinctive, smart, absolute freedom, practical utility, protection against wind and wet; $45.

DRESS BALMACAAN, the ideal evening coat; black and gray vicuna, lined throughout with satin; $60.

VEST CAPE, the British shooting coat; specially designed for shooting, golfing and all outdoor sports; of Harris tweeds and cheviots; $50.

SUNNINGDALE GOLF COAT, pronounced by the leading golfers of Great Britain the best golf coat, expanding pleats giving the wearer perfect freedom in any position; single-breasted homespuns and double herringbone mixtures; skirt a little longer than usual; back Norfolk style, belted to side seams; patch pockets, leather buttons; $30.

OIL SILK COATS, just the coat for motor-boating; made of heavy Japanese silk, oiled and dried out; very light; will not crack; can be rolled up and packed away without injury; green or yellow; $25.



*The international polo games will be the sports event of the season.*

*Many distinguished English visitors are coming over and will be entertained next month and during June on Long Island.*

*Men's fashions are distinctly English.*

*Apropos of which:*

*A well-known clubman came on to the Burlington Arcade floor a few weeks ago to get a London Topcoat, and saw an English sports suit which he liked. He bought it. Somehow it miscarried in transit to his home, and, a bit put out, he telephoned us to cancel the charge.*

*He came in next day—the suit had turned up in the meantime—and said:*

*"If you can't find the suit, I'll take another one. I've been all over town and can't find anything like it. And it's just the sort of suit I want for the country."*

*There is little in Bond Street or the West End that a man won't find on the Burlington Arcade Floor.*

BLAZERS, of English flannel, cut and tailored in London; in the colorings of the cricket and boat clubs and racing stables of England; $10.

REDLEAF HATS, from Lincoln-Bennett, London; silk, $8; tweed, $3.50; furfelt, $3.50, $5; derbys, $5; golf caps, $2, $3.

BENCH-MADE SHOES, of dull black calf, hand made over English lasts, $8, $10.

NECKTIES, of Spitalfields silk, in designs confined to the John Wanamaker Store, made up into four-in-hands, Ascots or bows; $1.50 to $6.

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Cutaway coat and waistcoat, $25 to $45, according to whether plain or braided, and serge, mohair or silk lined; material of fine black vicuna-finish worsted.

Frock coat and waistcoat, $25, $35.

Evening dress coat and trousers, silk lined, $32 to $50.

Dinner Coat, $25 to $40.

Business Suits, $17.50 to $45.

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Paris

# *The* WELL-DRESSED MAN

(*Continued from page 88*)

ACCEPTED FORMAL AFTERNOON WEAR

Among the various shapes of silk hats, from the style that resembles the old-fashioned "beaver," to the lower crowned, lighter, and more curling lines of the so-called American styles, the choice should be largely one of becomingness, but in all, the cloth band should have preference over the silk.

The frock coat, in any cut or finish, still yields precedence to the black or dark gray morning coat. For at least the next six months we need not even think of it. The morning coat may be plain or braid-finished, as preference inclines. One sometimes sees it cut with a low opening, and worn with a short waistcoat, a two-fold collar, a high-crowned, silk hat, tilted slightly back, and rather tight trousers, suggesting the days of 1850. While admitting the long, rolled lapels and long tails, the man of good taste will not yet go to the extreme of which the type is capable. On the most formal coats of black fabric the pocket has no place, but it is used to some extent on the less formal models and on the coats of lighter smoke-gray which are worn with trousers of the same material. Natural shoulders, narrow sleeves, a modified waist cut, and gracefully rolled lapels curving back to the tails are the main features of the well-made morning coat. With it should be worn gray, striped trousers; a narrow, single or double-breasted waistcoat of the same or "fancy" material (if the former, the white edging may be used), cut rather low and rather short; a plain white or very delicately tinted shirt; a wing or fold collar; a folded four-in-hand, Ascot, or bow tie; calf or patent leather boots, or shoes with spats of gray, buff, or white; and suède, deerskin, or tan cape gloves. For years fashion excluded the bow tie with the morning or frock coat, as it did also the fold collar, but they are now within the rule, if not the general custom. The same may be said of the buttoned boot with cloth uppers, which is still hardly on the fair side of the border-line of good style. For the latter one must admit at least a smart effect, however; witness the model illustrated on page 88, with a darker gray, roughish, cloth top, and dark pearl buttons.

THE WAIST-LINE TOP COAT

It is doubtful if the short man, especially if he is inclined to stoutness, should ever wear the paddock, or waist-line top coat, but as a formal model for the man of correct figure, this and the frock style may again be considered as among the season's possibilities. Indeed, for strict "dress," perhaps these and the dark, fly-buttoned Chesterfield are the models most in vogue.

EVENING CLOTHES

For formal evening dress there is no other distinct style of top coat to be added, unless it be the Inverness, which in spite of its graceful folds is comparatively little worn, or the black Chesterfield with a satin lapel facing.

In evening clothes one must not expect novelty, save occasionally in the way of small detail. Black remains the standard, conservative color, and the finished and unfinished worsteds the most correct cloths. Very dark blue is permissible, and in matter of weave one may go to the extent of the basket, the unnoticeable plain and corded stripe, and the very small diamond effect—all in the finished variety. To carry out the effect the lapels may be faced with rather heavy, ribbed or basket-weave silk, and even with shadow-striped silk, although the last is perhaps the least to be advised. This facing should come to the edges of fairly wide, rolled lapels, somewhat shorter than in the past. The waist should be short and the fronts slanting back and slightly up to the tails, which should be decidedly long. The narrow sleeves should be short, and finished with silk buttons; three silk buttons are on either side of the front. This is a description of the more usual type of evening clothes.

The last photograph at top of page 69 shows a good shape poke collar and a tie with self-weave bands on the ends. There is probably no more correct style for formal evening wear than this, although the wing and even high-band shapes are sometimes worn.

For informal evening wear there is no better style in the way of studs, waistcoat buttons, and cuff links, than the mother-of-pearl set with small pearls, or crossed threads of silver or gold in the middle, and fluted rims of silver or gold. Those illustrated on page 69 are of the first design.

The hose should be of black silk, with at most a clock design. The gloves should be of fairly heavy, white kid, with a single pearl button, and the preference in shoes usually is given to the regulation dancing pumps with silk bows. Better and newer, however, for general wear, as to the theatre, is the patent leather, low shoe without a toe cap, but with silk laces like the model sketched on page 88, instead of the flat silk bow.

THE DINNER COAT

In town, in summer, the dinner coat suit is more used than in winter, when it should never take the place of the full evening suit on any occasion of the least formality. It may be of single or double-breasted buttoning—the latter style is always worn buttoned—and is made with rather short lapels, full faced, and cut rather oval instead of straight. This jacket may be finished in various ways, with shawl or notch collar (the former is now less usual), one or two buttons, straight, diagonal, or slit pockets, either with or without flaps, and sleeves plain, or cuffed. Black waistcoats and ties are the best form with this coat, and either the fold or wing collar may be worn. The shirt should by no means be of the soft-bosomed variety. A derby hat and gloves of suède or chamois in tan, or gray—not white—are proper, and the boots should be buttoned, patent leathers, or patent leather "oxfords" or pumps.

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**Upper right. D 279**—These fine French Silk Sox with hand-embroidery; many other new smart designs. Price, **$4.50** a pair.

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**The Winton Motor Car Co.**
**21 Berea Road, Cleveland, O.]**

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THE girlish figure and the figure that would appear girlish both attain their desires in

THE Gossard CORSETS "They Lace In Front"

Considering Corsets, there is a "wrong way" and a "right way." The front lace principle, as originated and developed in the *Gossard Corset*, is now accepted as the most modern expression of high art in corsetry. You can buy an imitation, but why—when the creation is obtainable?

The H. W. Gossard Co.

CHICAGO

*LARGEST MAKERS of FINE CORSETS*


# *The* MOLD *of* FORM

## A Curve, a Curve, At Last! in the Heretofore Uncompromising Straightness of the Fashionable Silhouette

TO what form are we to be molded this season? The couturiers, regardless of all preconceived notions of beauty, and contrary to all acknowledged laws of science and anatomy, seem determined to prove that a circle may be made to fit a square. The fashionable silhouette must be straight and flat as the traditional plank; no hips, no bust, no curves anywhere, except—directly in the middle of the front! This is quite astonishing, and would seem a revival of the type of figure idealized by Botticelli, which, it must be confessed, is apt to be more beautiful upon the canvases of the old master than in the modern salon.

### THE ONE CURVE ALLOWABLE

This departure from the ordinary is the despair of the corsetières. Madame Gabrielle, two of whose models are sketched on this page, says: "We do not know what to do. We are dragged in two directions. Some of the designers are demanding corsets with flat backs, straight hips, and curved fronts, which we feel sure is a style that can not last, and others are using the models of last fall, with long hips, very low bust, and waist well defined."

In order to satisfy all demands, however, and provide for eventualities, the two models sketched on this page are being made. The first shows a corset made of the most supple tricotine and provided with the smallest number of bones practicable in order to keep the corset in shape at all. It is very low at the bust and long over the hips, and the fronts are curved convexly, so that the extra flesh, which by careful planning and judicious pressure at the proper points has been removed from the back and the sides, shall be allowed some place of retreat. For though by dint of dieting and correct corseting, frail flesh may to a certain extent be overcome, it cannot be absolutely removed. It may be taken from one place and trained to appear at another, but lose it entirely one can not; nor, fortunately, does the present style require that one should attempt the impossible.

*A curved waist-line indiscernible beneath the present-day draperies*

Whether or not this fashion will hold its own is yet to be determined; all that can be stated definitely is that the old, straight-front, strapped-in affair is quite passé and must be relegated to the attic along with hoop-skirts and bustles.

*The curved front of the backward tilting figure*

### A CURVED WAIST

The second corset has a curved waist, which passes unnoticed when covered with the present-day draperies. It is made of tricotine much on the lines of the old models, though perhaps a trifle lower in the bust and longer over the hips. While indicating clearly a curved line at the waist, it is so cut as to make the busts quite flat, for the superfluous flesh is pressed down below the waist-line, which method accentuates the breadth through the thighs.

Of necessity these corsets are made only to order, as figures — formed for years according to the absolutely contradictory theory, that any suggestion of embonpoint is to be removed at all cost—can not in a moment adapt themselves to the latest requirements and be molded into ready-made corsets.

### CORSET ADJUNCTS

So intimately associated with the corsets are the brassières and the little underwaists which are worn in lieu of, or over, the brassière, that they deserve honorable mention. Quite as expensive as the corsets themselves are these accessories, for they are fashioned of the costliest of fabrics and real laces. When heavier brassières are required, finely but firmly woven linens embroidered with eyelet embroidery and trimmed with filet or baby Irish lace are used, but when there is less need of support a linen-lawn, exquisitely embroidered, or an all-over embroidered batiste is employed. Made from the daintiest of chiffons or the sheerest of laces and tulles they are to be found, tucked, frilled, and beribboned, and even adorned on their fronts with sprays of flowers made from some cobwebby material. The body of the underwaist is made from a straight piece of material, and often the lower part is a girdle of ribbon ending in front with a large bow. Delicate chiffons are used for the single bands which form the supports over the shoulders.

### THE DAINTINESS OF GARTERS

While garters are still attached to the corsets, the round ones are being displayed in abundance for wear with negligees. Elastic forms the foundation for puffed ribbons, shirred chiffons, or finely plaited tulles and laces, studded with the daintiest of flowers in a multitude of designs, and filled with a sweet sachet. Often as not the flowers subject the other trimmings, and are formed into veritable garlands with a sprinkling of leaves and a frill of narrow cream lace on either side.

DeBevoise Brassière
Look for this Label

## The DeBevoise Corsetless Effect
## The Utmost of Style Distinction

As a graceful figure is more than half of feminine beauty, it is only natural that charming women throughout the country wear the

# DeBevoise

(*Pronounced* "debb-e-voice")

The scrupulous demands of present day fashions in gowning, and the desire for the natural, uncorseted effect make the DeBevoise a style essential for women of every figure—slender, plump or stout.

The DeBevoise gently molds the figure into slim and supple symmetry from shoulders to waist. The fullness about the arms and bust is comfortably restrained, thus providing a smooth and ridgeless foundation for the gown.

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Style illustrated, No. 3609, is an exceedingly attractive model. Its striking design and delicate workmanship give an exclusiveness which make it much in demand.

Over 150 new Spring styles for every occasion, street, afternoon and evening wear. V backs, Square backs, Open fronts, Cross-Over backs, etc., made of fine washable materials. Batiste, nainsook, all-over embroidery, linen mesh, etc. Exquisitely tailored and daintily trimmed. Sizes 32 to 48 bust.

DeBevoise Brassieres have Rust-proof boning, invisible bone-pockets, reinforced arm-shields, adjustable corset-hook and other superior features.

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**Chas. R. DeBevoise Co.**
**1270-H Broadway New York**

**Style Illustrated. No. 3609**
(Front and Back.)

Linen all-over embroidery, cluny edge, ribbon run. The latest Paris decollete fashions call for this style Brassiere ..... **Price $5.00**

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Wear my famous Medicated Rubber Garments a few hours a day while walking or exercising and your superfluous Flesh will positively disappear.

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## Rubber Garments
**FOR MEN AND WOMEN**

These garments are made either to cover the entire body or any part. The results from their use are quick and they are absolutely safe, being endorsed by leading physicians.

Used by Athletes, Jockeys, etc., the world over.

This garment can be worn under the corsets all day without the slightest discomfort.

**Neck and Chin Bands $3.00; Chin only, $2.00.**

Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

**Elastic "SLIP-ONS" ..... $8 up**
**Elastic "SLIP-OVERS" ..... $6 up**
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Write at once for further particulars.

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*Inventor and Patentee*
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The well-dressed woman blesses and benefits herself—and the world—for she adds to its joys.

# NAIAD DRESS SHIELDS

add the final assurance of cleanliness and sweetness. They are a necessity to the woman of delicacy, refinement and good judgment. **Naiad Dress Shields** are hygienic and scientific. They are **absolutely free from rubber** with its unpleasant odor. They can be quickly **sterilized** by immersing in boiling water for a few seconds only. The only shield as good the day it is bought as the day it is made.

***At stores or sample pair on receipt of 25c. Every pair guaranteed.***

**The C. E. CONOVER CO., Mfrs., 101 Franklin St., New York**

## Silk Stockings Cannot Run

when you wear this simple, easily attached, and effective safeguard against rips and tears. Even though you wear the thinnest hose, **"Stop-Run"** Hose Protectors and Loops absolutely prevent the threads tearing or running.

They prolong the life of any stocking indefinitely — relieve all strain—and eliminate costly, annoying, unsightly breaks.

# "Stop-Run"
## HOSE PROTECTORS AND LOOPS
(Patented—others pending).

are worn in conjunction with your regular garters—are easily attached, lie flat ***entirely outside***, and remain in hose until laundered. No metal touches you and they cannot rub or chafe your flesh.

Ordinarily, a few frail threads bear all the strain. **"Stop-Run"** grasps a large number and makes rips impossible.

Made to wear with two or three garters as desired—25c a set with full directions.

At any Dry Goods or Hosiery Shop or direct on receipt of price and your Dealer's name.

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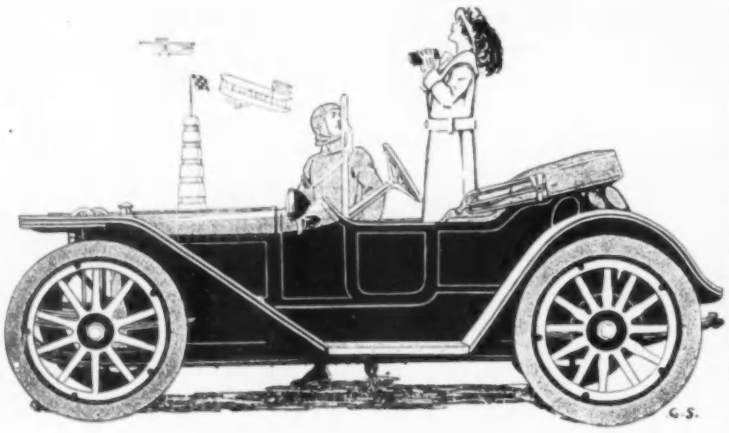

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**The "American Scout" (Type 22 B) $1,475**
**Fully Equipped**

¶ The "American Scout," for 1913, is the most fascinating car in the world to drive. It is just the car for the man or woman whose requirements—social or business—demand a stylish two-passenger car. Fly 40 miles or creep 4 miles an hour on "high"—no jarring, or jolting. Just pleasure.

¶ Handsome catalogue on request.

**American Motors Company**
**Indianapolis, Indiana**

*Children gathered in for the story-telling hour by the New York Child Welfare Committee*

# NOBLESSE OBLIGE

SO many are the agencies at work in behalf of the child that it occurred to certain persons interested in practical service in this field that a federation of such organizations would tend to increase the effectiveness of their activities. Accordingly, the Child Welfare League was formed. This links together all associations devoted to child-saving and child-care, and helps to focus efforts upon needed reform in the ever-broadening social field.

THE WAGNER CAMPAIGN OF THE LEAGUE

A concrete example of the methods by which the League serves the various agencies for child-betterment was given in the campaign which it undertook in behalf of Senator Wagner's factory measures, designed to free children from various forms of industrial slavery. During this vigorous campaign the efforts of the League to arouse the general public to a realization of the necessity which existed for the contemplated legislation took the form of an exhibition. It was opened on a fashionable thoroughfare where, by means of charts, photographs, and manufactured articles, the work of child toilers in their homes and in factory buildings and sheds was vividly presented. The federated societies were able to present a much more comprehensive and effective display than any of them could have collected individually.

Another effective as well as interesting feature of the campaign was the daily lectures given at the exhibition by those who knew conditions at first hand. These talks covered all phases of child exploitation, and acquainted the audiences, made up largely of casual passers-by, with conditions that they never could have imagined to exist in this country of boasted progressiveness, and in this century of boasted civilization.

Representatives of all types of child-labor organizations were present at these lectures, and it was possible for visitors to interview them and obtain first-hand data regarding the whole field of work now covered.

THE CENTER OF CHILD-CULTURE

The real work of the League is to improve the conditions surrounding the child at home and abroad, according to each individual child's needs. It is interesting to note that special emphasis is put upon the home as the center of its scheme of child culture. It demands for the child better housing, better play room, and a finer spiritual atmosphere. The League also devotes special effort to bringing outside agencies, such as day nurseries and kindergartens, into closer relation with the home, so that the parents as well as the children may come under their civilizing influence.

Another important aim is the raising of the standard for teachers of the lower grade schools, and furnishing improved educational conditions and facilities for the children. Still another major aim, and one upon which great stress is laid, is the increasing need for moral education in the schools. I is pointed out in this respect that for ten years the National Educational Association and other kindred organizations have been asking for larger and more effective social aid. This appeal the League desires to meet. It emphasizes also in this connection the outcome of the efforts made in Great Britain by the Moral Education Movement in support of the claim that most satisfactory results can be achieved by the concerted action of public educational and private social organizations.

WISE PARENTHOOD

An excellent point made by the League is, that no outside mechanical agency, such as uniform laws, nor superficial mental training, can make us a more homogeneous people; the only force which can bring this about is mutual ideals and unity in character training. If the League had $50,000 it could develop a program which would include the undertaking of a scientific survey of all child-saving and child-educational agencies with the ultimate object of determining what elements are lacking to make the welfare work superlatively effective, and subsequently devising a means for supplying such deficiencies. This much-needed survey would cover a study of what particular branches of work the nation, the state, and private benevolences should undertake with a view to the apportionment of service.

Great stress is laid by the League upon wise parenthood, and it stands uncompromisingly for the promulgation of eugenic and hygienic principles and ideals. It advocates that child-bearing by the unfit shall be prevented by social control.

THE OFFICERS OF THE CLUB

The Child Welfare League does not parallel the work of any other society, but seeks by suggestion and through material aid, both federated and individual, to make the service of existing societies more effectual. Its avowed aim may be summed up in the statement, that it hopes, through the central organization of the individual family, to advance the ideas and conceptions of childhood.

Mrs. Walston Hill Brown is the President of the Child Welfare League; Mrs. Charles Adams Coombs, Secretary; and Mr. Bernard Griffin Barton, Treasurer. Other officers are Mr. John H. Finley, Ph.D.; Professor Samuel McCune Lindsay, Mr. Austin B. Fletcher, Mr. Frederick Trevor Hill, Professor George W. Kirchwey, and Mr. Frank A. Vanderlip.

**Truxton 804**

*Square crown, flat brim, cable edge sailor, knitted band and bow at front; aigrette quill at front top of crown. All colors and color combinations.*

**Costa 707**

*Hemp hat with upper brim of velvet. Double ostrich fancy fastened with velvet bow at side of crown. All colors and color combinations.*

**Burgesser Hats**
**can be obtained at leading dealers throughout America—in New York at Gimbel Brothers. All original and genuine Burgesser Hats bear this trade-mark.**

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**Selma 766**

*Small, close fitting Milan shape with satin under-brim. Feather breast around crown with protruding wings at back. All colors and color combinations.*

**Urban 805**

*Slope crown, droop brim model with band and bow of velvet. Ostrich fancy at right of back. All colors and color combinations.*

# COMPLEXIONS

should be perfect and remain beautiful as nature intended but, with approaching Time, the artificial conditions under which we live inevitably mark and mar the most beautiful skin with lines, wrinkles and furrows. To hide these blemishes most women unthinkingly resort to the "make-up" treatment.

# MRS. ADAIR

In her many lectures before women of all countries, as well as through her lectures printed in book form (which are sent free to any woman for the asking), has consistently deprecated the use of the make-up "complexion treatment" practised by so-called beauty experts. Mrs. Adair has demonstrated that a good complexion may be maintained irrespective of age, and that former good looks can be redeemed through her

## GANESH STRAPPING MUSCLE TREATMENT

which successfully overcomes the conditions which are the cause of lines, wrinkles, furrows and hollows. Mrs. Adair's wonderful STRAPPING MUSCLE TREATMENT, combined with the famous GANESH EASTERN MUSCLE DEVELOPING OIL, is practised only in her New York, London and Paris Salons, but directions will be given for treatment at home by letter. Mrs. Adair's treatments and GANESH PREPARATIONS are protected by patent rights and secret formulas. The preparations are sold only by her.

THE GANESH STRAPPING MUSCLE TREATMENT is given by London experts at her New York Salon for $2.50 per treatment. Courses may be arranged for.

For the double chin, caused by neglecting the supporting muscles, there is Mrs. Adair's **GANESH CHIN STRAP**, $6.50 and $5. (See illustration.)

For the forehead, where the age-lines will come unless one is heedful, there is Mrs. Adair's **GANESH FOREHEAD STRAP**, $5 and $4.

For the impoverished muscles, lacking in natural oils, there is Mrs. Adair's **GANESH MUSCLE DEVELOPING OIL**, $5.00, $2.50, $1.00 per bottle.

For the de-vitalized skin with a tendency to looseness and flabbiness, there is Mrs. Adair's **GANESH EASTERN DIABLE SKIN TONIC**, $5.00, $2.00, 75c per bottle.

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For the skin which requires clearing, there is Mrs. Adair's ideal skin whitener, appropriately named **GANESH LILY SULPHUR LOTION**, $2.50, $1.50 per bottle.

For the tourist who must be ever on the alert for Dust, Wind, Heat and Cold, the arch enemies of the complexion, there are Mrs. Adair's **GANESH BEAUTY BOXES**, $35.00, $25.00, $5.00, which contain every requisite for complete treatment.

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# *You Have Used Ordinary Soaps*

and you know that some have harmed your skin; made it harsh, red, irritable, or worse; other ordinary soaps have seemed to have no merit. You must value comfort; you surely value a radiant complexion; you can be helped to both by the famous Pears' Soap. And

## *It Costs No More to Use*

Pears' than it does other soaps. Pears' corrects the harm done by common soaps; softens and beautifies the skin; is matchless for the complexion. Every one can afford its low price. It lasts longest, too, because there is no waste in

# *Pears' Soap*

*The Great English Complexion Soap*



**The Art of Tatting**, by **Lady Hoare**. Introd. by **The Queen of Roumania**. 54 Plates in Collotype. 4to. $7.00 net. Many of the beautiful designs and articles have historical value. Longmans, Green & Co., Vogue Bldg. N. Y.



**"Carter's Knit Underwear Please"**


# *On Her* DRESSING TABLE

MISS LILLIAN RUSSELL, aided by some excellent kinemacolor pictures, is now delivering a series of lectures on how to live a hundred years and die young. Miss Russell holds that a woman's looks are her introduction to the world; that every woman wishes to be beautiful, and that she who says she does not usually looks the part.

One of the methods which she prescribes for attaining this feminine goal is a simple enough operation but one with a double purpose, in her phraseology called, "exercising the arms by brushing the hair."

Instead of one brush Miss Russell uses two—after the manner of men. She brushes the hair back from the forehead with long, firm strokes, first with one hand, then with the other; afterward, she slips both brushes beneath it at the back of the neck and tosses the hair upward with short, vigorous movements. Besides reaching every portion of the scalp with the brushes, she obtains a certain systematic exercise of the arms which she believes helps to keep them firm and round. True it is that they are so, and true it also is that her hair is a glorious, undulating mass shot through with glints of light. She who wishes to try the famous beauty's ingenious method of exercising the arms may find excellent brushes similar to those on Miss Russell's own dressing-table at from $16.50 to $25 a pair.

### THE LILLIAN COMPLEXION

Among other cosmetics Miss Russell recommends a generous supply of the world-old beautifier, Soapandwater; a reasonable amount of the Sleep of the Just, and, finally, a patiently painful application of a good cold cream. Before putting on the rouge and penciling the eyebrows, in order that her matchless complexion may not appear ashen in the glare of the stage lighting, Miss Russell rubs into her face and neck great quantities of cold cream. She dips the tips of her fingers deep into a cold cream jar and smears the soothing mixture all over her face, working it firmly into the skin beneath the eyes and about the nose, where, alas, less fortunate or perhaps less careful people are wont to suffer from an enlargement of the pores. When her face and throat have absorbed all the cream they will, she removes the surplus gently with a soft bit of cloth, and even repeats the operation with a second cloth. This done, she crinkles up her mouth and shapes her lips with just the right shade of rouge; then, with many critical glances into her hand-mirror, she pencils her irreproachably arched brows, and lo, art has enhanced even the beauty of Miss Russell.

### THE CREAM AND THE ROUGE STICK

A heavy cream is preferred by many people for use before applying rouge. A very satisfactory one which one need have no fear of indulging in even as generously as does Miss Russell, may be had at one of the department stores in 50-cent jars. A cream excellent for removing the rouge and thoroughly cleansing the skin may be had at the same store in $1, 50-cent, and 25-cent jars.

A new rouge pencil for the lips, called an "indelible lip stick," costs only 50 cents. This rouge comes in a form much more easily applied than the large, somewhat clumsy, and overly-soft rouge sticks formerly available. These sticks may be had in all shades, are quite a little drier than the usual ones, and are finely pointed, so that with the greatest daintiness the lips may be shaped precisely at the dictation of one's whim.

### THE EVENING TREATMENT

An excellent treatment to keep the complexion fresh and clear is a thorough washing in tepid water every night before retiring with a new liquid soap. Great things are prophesied of this soap, but, as with all soaps, it must be thoroughly rinsed away, and immediately after drying a ten-minute massage with skin cream should be given. If the muscles of the face, chin, or neck are flabby, use a few drops of a tonic astringent lotion during the massage. This, with a good skin cream, should tone up and strengthen weak muscles. In drying the face draw the towel upward and outward toward the ears, and for the neck, draw it downward toward the shoulders.

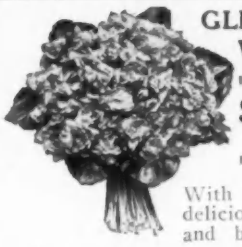
If the skin is in a chapped condition, the face may feel a little tender until the old, dry skin has come off, but this treatment will extract the blackheads as well as all impurities, and contract the pores, invigorating and stimulating the circulation.

The liquid soap in question is put up by a French specialist, and is claimed to contain nothing injurious. Since it is enclosed in glass bottles there is no danger from outside contamination, which might occur in the case of hard soap kept in an open dish on the washstand. Price, 50 cents or $1 a bottle.

The skin cream advised is far from new, since it dates back more than a century. It is free from the animal fats so often used in inferior preparations, and is made with the finest vegetable oils. This cream arouses a healthy action of the skin, stimulates relaxed muscles, fills out lines in the face and throat, and produces a fresh, youthful complexion. It will not make the skin oily, and is a useful preventive of bad results after exposure to wind and weather. Price, 50 cents a jar.

The tonic astringent mentioned above sells for $1 a bottle, and is only to be used in conjunction with the cream.

[*Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.*]



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From Bohemia

**$2.50**

the bunch

Prettily boxed
Exp. paid

With all their delicious odor and beauty.

**Worn by New York's fashionable set**

*See other descriptions under Specialty Shops on page 17*

All our Flowers known throughout America as "Preserved," or Natural Flowers, will hereafter be called GLEBEA'S, and will be tagged with the name GLEBEA'S. Protect yourself. Look for it.

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## Glebea's Inspiration

**Crushed from the real flowers by Bohemian Craftsmen**

**A heavenly whiff of extreme yet delicate permanency.**

**In the following bewitching odors—**

Glebea's Carnation Gorgeous.....$1.50
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Glebea's Lily of the Valley..... 1.50
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Glebea's Inspiration Violet..... 1.50

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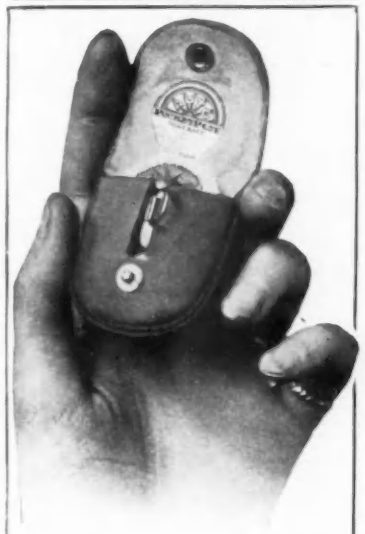

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**Just the thing for Summer weather**

The powder is carried inside the Puff. A gentle pressure of the Puff against the skin forces the powder through the porous fabric automatically. Always ready for use.

**No flying of powder over the clothing**

For sale by leading department and drug stores everywhere. If your dealer cannot supply you, send 25c to Dept. A for Suede Leather Case with mirror.

Insist on case with mirror and trademark **"Auto."**

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**35 West 36th Street NEW YORK**

*Gown—A combination of blue serge and satin.*
*Hat—Of navy Milan braid and sand colored ostrich.*

## *Estelle Mershon*

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*Opposite the Ritz Carlton*

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Perfect harmony between your gown and hat will be secured by making your selection from our large display of imported models.

Mershon copies of exquisite designs from the leading Parisian modistes and couturiers may be obtained at moderate prices.

## Finest French Toilet Preparations

ALL my toilet preparations are made in my Paris laboratory, because it is almost impossible to secure pure materials in America. My Paris show-rooms are at

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Among the preparations which have made my reputation in this country and in France are:

**Le Baiser**, the latest and most fragrant of all perfumes. Price, **$1.50 and $3.00.**
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Which of these safe and effective preparations shall I send you? My book, "Produits Hygieniques de Beaute" will be sent on request.

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***MODEL*** ***PRICE***
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**A beautiful model, especially suitable for wear with evening dresses.**

All-over embroidery, with concealed lacing in center-back, and ribbon shoulder straps. Opens in front with unrustable hooks and eyes.

There are many other models just as pretty. Our style book will be sent you on request.

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**Fifth Avenue at 46th Street**

# WHAT *they* READ

## Having the Courage of the Conviction That Jane Austen and Her Ilk Are Not For Us—Some Things That Are

IF we are not a franker people than we once were, we have at least rid ourselves of some very old and tyrannical forms of pretence. It is refreshing to hear a man or a woman own to not having read half a dozen of the books that "no gentleman's library should be without." Better a frank philistinism than the pose of culture; better the lightest novel of the moment devoured with enjoyment than the greatest work of the greatest master painfully read without pleasure or profit. Few of the really great books have disappointed him who came to them in simplicity of spirit and really ready to accept and enjoy them. All of us, except those omnivorous readers who browse at will through life in all the fields of literature, have intended for years to read some acknowledged masterpiece but have held off for one reason or another while our curiosity grew with the passing years. Some have long promised themselves to read George Borrow's "Lavengro" and "The Bible in Spain." When the time is ripe "Lavengro" especially will prove to most men and many women a curious and interesting revelation of a most singular character; for while the autobiographic accuracy of the book has been questioned, its reflection of Borrow's spirit can not be denied. For many, Borrow's bitter tirades against the Catholic Church render much of "Lavengro" distressful reading, while there is no denying that the book has considerable areas of dulness. On the other hand, the best of it deserves all the praise that the critics of the last forty years have lavished upon it. Its flavor is as distinctive as that of the foxgrape, and the impression it carries of a transcript from experience is irresistible.

Anthony Trollope thought "Barry Lyndon" the greatest of Thackeray's novels, but there are warm admirers of Thackeray, among women at least, who have never read that extraordinary "picaresque" romance, a piece of work done in unfailing high spirits, a bit of blackguardly self-revelation that throws into the shade the autobiographic eighteenth-century romances now so often part of current fiction. Those who take joy in the modern picaros have only to go back to "Barry Lyndon" to realize the vast difference between the work of a master and that of a mere clever imitator. "Barry Lyndon" is not, however, a tale for young folk; they shrink from its seeming cynicism. Does anybody, by the way, read nowadays Thackeray's "Story of Catherine" or his "Adventures of Philip"? Trollope himself wrote a great many books that modern readers balk at (all the worse for such readers), but he sometimes tries even the loyalty of his steady admirers, as in "Jones, Brown, and Robinson," a piece of his accustomed realism so true to a dull and sordid society that few of those who love the Barchester series, and the political novels, are able to swallow it with genuine pleasure.

"Pride and Prejudice," "Sense and Sensibility," "Northanger Abbey," "Emma," and "Persuasion" were read and re-read by men and women who still think themselves a decade or so short of old age, but are they read voluntarily by persons under thirty? It is one hundred years since "Pride and Prejudice" was published, and Jane Austen's last novel appeared in 1818, only seven years after the appearance of her first, "Sense and Sensibility." For a full century Jane has been steadily praised by the critics, and for most of that time she has been read and beloved by a multitude of discriminating persons. The current fashion of fiction might be romantic or semi-romantic, but Jane's quiet and minute realism kept its faithful clientele. A new generation, however, which rebels at Scott, is likely to reject Jane Austen, too. When young folk, bred up in reading families and as heirs to literary tradition, begin to revolt from a recognized master of fiction, the end of his vogue is in sight, and he is soon to take his place on the shelves as a past master, an object of interest to the genuine student of fiction, but no longer a purveyor of pleasure to the casual reader. Youth misses a good deal by its inexorable demand for the fiction of its own time, but it also gains something not to be had of past masters. Meanwhile the really great things of the past retain their universal appeal, and are accepted of youth when not presented in the guise of duty.

### CURRENT FICTIONISTS

THE NIGHT-BORN, by JACK LONDON is a new volume of tales republished from various magazines and newspapers, and representing the latest development of the author's gift as a romancer. There are ten stories in this book of various scenes and subjects, all characterized by Mr. London's vigorous and picturesque style. His invention is shown by his ingenious variety

(*Continued on page* 100)

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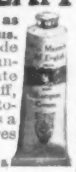

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# WHAT THEY READ

*(Continued from page 98)*

of motifs, and his apt wresting to his dramatic purposes of such things as aeroplaning and multiple personality. Mr. London, however, has a perilous gift of epigram, epithet, and eloquence, and he can rarely resist the temptation to use it, so that his characters, of whatever kind, speak, not their dramatically proper language, but that of the author himself. All his characters are epigrammatic, eloquent, apt phrase-makers. The autobiographic drunkard in the story of the title rôle is merely Mr. London speaking in his accustomed showily brilliant fashion. So, too, though in less degree, is the Spanish-American narrator of the tale called "The Madness of John Harned," and thus it goes throughout the book. This, however, is exactly what the admirers of Mr. London like, and it is not to be denied that he is unapproached in his own peculiar style. He has also the imagination that realizes the inevitable, trifling details of a scene that give it the final mark of authenticity; as, for example, the shower of apples accompanying the fall of a slain trooper in this sentence from the last paragraph of the story called "War": "And they, watching at the house, saw him fall, saw his body bounce when it struck the earth, and saw the burst of red-cheeked apples that rolled about him." One fancies the delight of the author when he struck upon this highly picturesque and effective detail. It must be confessed that Mr. London's padding, with which he seeks to tantalize the reader and hold off the dramatic dénouement in several of these stories, seems to be carried a bit too far, as though written by one who knows his matter to be worth so much per word. (New York: The Century Company, $1.25 net.)

THE HAPPY WARRIOR, by A. S. M. HUTCHINSON, is likely to repeat, and more, the success of the author's admired novel, "Once Aboard the Lugger." Those who know George Meredith, George Borrow, and Thomas Hardy will feel each and all of these men, and especially the first two, in Mr. Hutchinson's brilliant and beautiful story, but he may be freely acquitted of plagiarism, or even of very close discipleship. The love scene of the young married lovers who so soon pass out of the book, is close akin to that greatest modern idyl of youthful love in "Richard Feverel"; Ima will irresistibly suggest Isobel Berners, while the gypsying scenes will recall both Borrow and Hardy, and the fist fight must be reckoned as bearing some likeness to that in "Lavengro." However much Mr. Hutchinson owes to these masters, he owes far more to his own genius and knowledge. His story has the epic breadth of the greatest English fiction. It is long, but never tedious. It opens admirably by introducing us to the tragicomedy of Egbert Hunt's character and career, and proceeds without hurry, with the masterly air of one who bids the reader follow him in faith that something excellent and delicious shall be the reward of following. All who read this novel with critical intent to taste its style and accept its inescapable lesson, whatever their individual pain at its tragic element, will fully admit that the reward is sufficient. Let no mere lover of an idle tale take up this book at all; let no intelligent man or woman valuing beauty sleep take it up after nightfall. It is truly a book to sit up all night with. No critical reader can overlook the gross improbability of the plot, and many will rebel at the career of the youthful hero, while it must be owned that the promise of development in the character of the woman suddenly elevated to noble rank, is by no means realized, apparently because the author becomes too much absorbed in other things to carry out his original intention. In spite of these grave blemishes, the book has the strong appeal of elemental humor, of passion deeply and purely poetic, and of entrancing open-air scenes. "The Happy Warrior" seems to place Mr. Hutchinson in the small company of those who write English fiction with power and high distinction. (Boston: Little, Brown & Co., $1.35 net.)

THE RED HAND OF ULSTER, by G. A. BIRMINGHAM, is a politico-military farce admirably carried off. The Irish-American multi-millionaire, Joseph Peterson Conroy, who has an inherited hatred of Great Britain, though he has managed by his wealth to become a social leader in London, tired of mere fashionable doings, undertakes to finance the Ulster rebellion against Home Rule. Such is the ludicrous motif of the tale. The characters are mainly the Irish opponents of the Nationalist movement, and the autobiographic narrator is an Irish peer with a highly humorous perception of the situation and of Irish, and especially Protestant Irish, character. He, his snobbish heir, his charming daughter, several Irish nobles and gentlefolk of one or the other sex, some Irish men and women of humbler rank, the delightful Bob Power, Conroy himself, and a few others, among them a fine old Irish Episcopal Dean, are all lightly but delightfully done. A ridiculous situation is reached when the British forces fire over the heads of the rebellious Ulstermen, and an even more ridiculous dénouement, which shall not here be revealed, follows inevitably as the very culmination of farcical absurdity. A most entertaining book to any intelligent person this caricature of Irishmen by one of themselves, and doubly delightful to all who know the character and politics of the reluctant sister isle. (London: Hodder & Stoughton; New York: George H. Doran Company, $1.20 net.)

THE HERO OF HERAT, A FRONTIER ROMANCE, by MAUD DIVER, has the merits of a biography rather than those of a novel, and, indeed, the author has in this instance laid aside her accustomed method of dealing with Anglo-Indian scenes and characters to tell the true story of Major Eldred Pottinger. This remarkable young officer did heroic things for the Empire in the utmost modesty, and has been too much neglected by the historians. For his sake this story of his struggle with the Afghans is told, largely from Pottinger's own letters and dispatches, and in some measure from other official and well-authenticated sources. Most of the characters are historical, and even the dialogue is made in some part out of Pottinger's own recorded words. Of course, the story as a romance suffers from the method employed, but the author displays much of her accustomed skill and vivid power in the portrayal of character, the description of scenes, and the narration of incidents and events. Beechy's portrait of Pottinger is the frontispiece of the book. The author promises another romance to be founded upon Pottinger's further career. (New York and London: G. P. Putnam's Sons, $1.50 net.)

'TWIXT LAND AND SEA, by JOSEPH CONRAD, is a welcome new volume by the ablest living painter of the life concerned with ships and ports, sailors and their sweethearts. Most of those who know and love the extraordinary work of Mr. Conrad will think

*(Continued on page 102)*

# GAGE MILLINERY

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Every garment is fitted personally by Mr. Stein.

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*Ladies' Tailors*

8-10 West 36th Street

Near Fifth Avenue

New York


# WHAT THEY READ

(*Continued from page* 100)

the second story in this volume, entitled "The Secret Sharer," more nearly in his own manner at its best than either of the others, though both of these, and perhaps especially the first, have qualities that no one else could very effectively counterfeit. Each of these two stories contains a girl, and the heroines, if such they may be called, are wide apart in character, yet each has the truth of nature. The second story of the book contains no woman, and is merely an extremely able tale of the fashion in which a captain facing a maddening embarrassment, snatched himself, his crew, and his ship from a most dangerous situation into which he had deliberately thrust them in his successful attempt to help another man whose presence aboard he found it necessary to conceal. There is a tantalizing air of mystery about the first story of the book that gives it singular interest, though it is formless, a criticism that applies equally to the third story. (London: Hodder & Stoughton; New York: George H. Doran Company, $1.25 net.)

VANISHING POINTS, by ALICE BROWN, includes sixteen of the author's short stories published within the last nine years. The style of these stories is the subtle and studied yet seemingly simple mode of expression characteristic of Alice Brown's best work. Her subjects, however, are less often than usual the rural New England folk with whom she has been accustomed to deal. She has treated her old familiar subjects in several of the tales, but she has gone far afield in others, and has permitted herself some interesting adventures in queer psychology. The unexpected is an element in all the tales, yet the adventures are usually keyed low, and the reader's interest is maintained by means of the author's deft skill in dealing with emotions. These stories are of a kind that no man writes; they are characteristically feminine, and such as could hardly have been the work of any but a New England woman. Something in most of them suggests the cool serenity of the New England night sky in summer time when the east wind is blowing, when there is a tempered softness in the atmosphere, and the stars are less cynically bright than upon those Puritan nights when the northwest wind is boisterous. (New York: The Macmillan Company, $1.25 net.)

### HEROES AND HEROINES

THEATRICAL AND MUSICAL MEMOIRS, by RUDOLPH ARONSON, tells the story of the well-known impresario's extremely busy life mainly in its relation to the lyric stage. As a student of music in Paris Mr. Aronson conceived the idea of the Casino that soon afterward arose at Broadway and Thirty-ninth Street. This generation of opera-goers can hardly imagine the interest aroused by that home of brilliant light opera. Mr. Aronson has laid the New York of to-day under obligation in telling the difficulties raised by his architects when he actually proposed a roof-garden. He is mistaken, however, when he calls it the "world's first roofgarden," for there was at least one such place in New York more than a century ago, though a far different affair from that of the Casino. It is now nearly thirty-one years since the Casino opened with Theo in "The Queen's Lace Handkerchief." It closed soon after in order that the decorations might be finished, and then reopened to its permanently brilliant life. Mr. Aronson has many anecdotes connected with the Casino, and many more connected with the musical and social celebrities that he came to know in his managerial capacity. It is not surprising that the index of names at the back of his book occupies nearly seven and a half large pages, closely printed in double column. The illustrations to the volume show us more than three score portraits of celebrities past and present. By way of frontispiece there is a cabinet photograph of the author. (New York: McBride, Nast & Co., $2.75 net.)

SARDOU AND THE SARDOU PLAYS, by JEROME A. HART, will be thankfully received by lovers of the theatre. Mr. Hart has taken the trouble to bring together enough biographical material touching the French playwright to make rather more than one-third of the volume, and the narrative is done with much spirit. About 250 pages are given to discussion and analysis of the plays, some of them solely Sardou's, some of them the result of his collaboration with other playwrights, still others "adaptations" for the American and English stage. Not the least interesting feature of the book will be found in the excellent portraits of Sardou at successive stages of his career. The lists of plays with dates of production will interest many playgoers of mature years. (Philadelphia: J. B. Lippincott Company, $2.50 net.)

MY AUTOBIOGRAPHY, by MADAME JUDITH, translated by Mrs. Arthur Bell, makes a royal octavo volume of rather more than 300 pages in large, clear, leaded type. Madame Judith is an old, old woman, but she has not lost her memory of friends or enemies, and the amusing little scandals of the Parisian stage are still fresh in her mind. Her relations with the great Rachel and her curious family occupy a prominent place in the book, and Rachel appears here as anything but a lovable character. There are excellent stories of prince and poet, novelist, actors, great and small, and the more or less distinguished hangers-on of the theatre. Nothing in the book is more interesting than the story of De Musset when he was a mere wreck of a man, of his almost lachrymose and altogether maudlin talk with Judith in the small hours at her own house, and of his deliberately smashing her beautiful white hat when he visited her box at the theatre. George Sand appears in quite as unamiable a light as her former lover, though she is represented as smoking a pipe rather than drinking absinthe. Did Emile de Garardin really sell out to the July Monarchy on the eve of its destruction? Evidently the autobiographist thinks so. A remarkable volume this, though not quite happily translated. (New York: G. P. Putnam's Sons, $3.50 net.)

OLD DAYS AND WAYS, by JANE CONNOLLY, must be hailed as a delight. It is one of those rare books about nothing in particular that give far more pleasure than many a labored work by a gifted author. The writer is, as one gathers, a woman well advanced in years, who has had opportunities in England and Ireland, by reason of family and social connections, to know many interesting scenes and persons. Much that she records, however, is totally unconcerned with the great, or even the near great, but has to do rather with undistinguished relatives, pleasant but obscure friends and acquaintances, servants, postmen, small tradesmen, and other humble folk. A quick sympathy, an unerring eye for the picturesque, and a lively humor enable her to present all she has to tell in a fascinating fashion. Her grandmother, born in 1798, lives for us of to-day, as do a dozen other of her most conspicuous characters. The writer

(*Continued on page* 104)

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Danish Hand-wrought Art Jewelry and Silverware

*People of discriminating taste value the character and refinement of our Ware*

# WHAT THEY READ

(*Continued from page* 102)

met Thackeray when she was a girl, and she leaves us tantalized with the wish that older folk had permitted her to talk with him as she desired. She knew the eccentric mathematician Sylvester, who, we believe, afterward lectured at Johns Hopkins. Her tales of John Wesley, as he was remembered by some of the family, are interesting to the last degree, and she gives us not only a delightful chapter of superstitions, but an unsurpassable ghost story. For humor, for human interest, and for the half-conscious self-revelation of the author this book is unique. (New York: Longmans, Green & Co.; London: Edward Arnold, $1.70 net.)

SAPPHO AND THE ISLAND OF LESBOS, by MARY MILLS PATRICK, Ph.D., President of Constantinople College, deserves to be accepted as a pious tribute from a woman of to-day to a woman of 2,500 years ago. Miss Patrick is of those who would lift Sappho's fame as woman to as high a place as her fame as a poetess. The author protests against that assumption that Sappho was solely an erotic poetess, and even more vigorously against acceptance of the slanders that have represented her as given over to loose pleasures. For this view of the woman and poetess she has abundant support in the evidence adduced in this little volume. Most of the book is given to the period of Sappho, to her contemporaries, to her birthplace, and to what is known of her life. Her work is critically discussed, and at the end of the volume are prose translations of its surviving fragments, some of them exquisitely beautiful even without the aid of verse. Many photographs of Lesbian scenes and several pictures of busts purporting to portray Sappho illustrate what must be held a unique and delightful volume. (Boston and New York: Houghton, Mifflin Company, $1.25 net.)

HEROINES OF MODERN PROGRESS, by ELMER C. ADAMS and WARREN DUNHAM FOSTER, tells sympathetically the deeds and lives of half a score of notable women, among them, Elizabeth Fry, Mrs. Stanton, Florence Nightingale, Clara Barton, Julia Ward Howe, and Jane Addams. The book is valuable for its excellent portraits of the women biographized, and especially for the lovely idealized bust of Harriet Beecher Stowe in her youth. (New York: Sturgis & Walton, $1.50 net.)

## BOOKS RECEIVED

"The Woolen Dress," by Henry Bordeaux, translated by Ruth Helen Davis; a novelette by a French author whose books are said to have attained high popularity at home by reason of their freedom from some of the things that keep French translations out of American homes. (New York: Duffield & Co., $1.25 net.)

"The Poor Little Rich Girl," by Eleanor Gates; an extravaganza to illustrate the danger of leaving children too much to the care of hirelings. (New York: Duffield & Co., $1.25 net.)

"The Wind Before the Dawn," by Dell H Munger; a long story of life in the west, written with knowledge of the land and the life, but without strong dramatic power or distinction of style; illustrated with many pictures in color, and black and white sketches by Thomas Fogarty. (Garden City: Doubleday, Page & Co., $1.35 net.)

"Teaching in School and College," by Professor William Lyon Phelps; a book especially addressed to the teacher, though interesting to others by reason of the fashion in which the writer's personality is expressed. (New York: The Macmillan Company, $1 net.)

"The Elected Mother: A Story of Equal Rights," by Maria Thompson Davis; a humorous booklet of thirty-two pages, by the author of "The Road to Providence" and "The Melting of Molly." (Indianapolis: The Bobbs-Merrill Company, 50 cents.

"The Irresistible Mrs. Ferrers," by Arabella Kenealy, daughter of the barrister who defended the Tichborne Claimant; a story of an exceedingly modern kind written by a practiced hand. (New York: G. W. Dillingham Company, $1.25 net.)

"Cligès: A Romance," translated from the French by L. J. Gardiner, M. A., with a critical introduction and an attractive photogravure frontispiece; a volume in the Medieval Library, originally written by Crestien de Troyes, more than six hundred years ago; bound in whole brown pigskin, with colored edges, in antique style with clasps. (New York: Duffield & Co., $2 net, postage 8 cents.)

"The Little Gray Shoes," by Percy Brebner; the accustomed autobiographic romance of love and military and other adventure as told by the young soldier hero, who is an Englishman serving in the King's Guard of another Zenda, this time called Saxe-Oldenburg. If anybody can make the world accept a new romance of this type, Mr. Brebner is the man. F. Vaux Wilson ably seconds the author with well drawn and well composed illustrations. (Boston: Little, Brown & Co., $1.25 net.)

"Carmen Sylva, and Sketches from the Orient," by Pierre Loti, is a translation by Fred Rothwell of half a dozen papers by the famous French naval officer who hides his name and title of Captain Viaud under the name by which he is better known to the world. The first eighty-six pages are given over to the poet-queen of Rumania, the rest of the book to longer or shorter articles, mainly on Constantinople and Japanese subjects. (New York: The Macmillan Company, $1 net.)

"Papers Critical and Reminiscent," by William Sharp, is the title of Mrs. Sharp's Volume II in the collected works of her husband, not as his other self, Fiona McLeod, but as what must be called his natural personality. These papers show Mr. Sharp a sane, tolerant, and catholic critic, equipped with wide knowledge and possessed of an excellent prose style. (New York: Duffield & Co., $1.50 net.)

"Songs of Innocence," by William Blake, decorated by Charles Robinson and Mary H. Robinson; a most attractive little volume of the English mystic's quaint and often delicious lyrics, with lovely colored plates. (London: J. M. Dent; New York: E. P. Dutton & Co., $1.50 net.)

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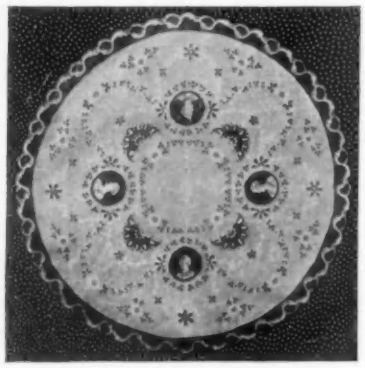

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# THE WAY OF A MAID WITH A MISTRESS

## A Clever Maid Most Marvelously Wise in Removing Anxiety from Madame's Brow and Wrinkles from Madame's Gowns, and Presenting Her a Perfect Thing to a Critical Audience

AN eminent writer has said that "a well-fitting back is a greater moral support than religion"—a sentiment to which every woman would feelingly subscribe. If a woman were asked what she considered to be the most agitating and nerve racking moment in her life she would probably mention an instance of having been invited to an important social event upon too short a notice to prepare a becoming and appropriate frock—which stress could have been avoided had she taken forethought. Even the woman with a moderate purse can keep her wardrobe in such condition that she is always ready for an emergency. It is only the woman who has not time at her command, who has taken up a career, who can be excused for not being always in readiness. With her the choice must be made between devoting her odd moments of time to some detail of her work or to the fitting and renovating of a frock. Always, the latter consideration is sacrificed, and, as a consequence, there is often the agitating situation mentioned above. The following is a melodramatic tale told by a woman, a rising author, who found a way out of such a dilemma. It differs from modern fiction because it ends in a manner dear to the hearts of the very young and the very old—happily!

### VINDICTIVE FATE INTERFERES

After a hectic week of farewell dinners and luncheons the heroine of the story boarded a fast liner with the realization that it was going to be rather close work to keep an important week-end engagement on reaching the shores of England. The steamer, however, was scheduled to land her passengers twenty-four hours before this traveler was due at the house party, and so she retired to her cabin in a calm frame of mind and prepared for a five days' rest. But, alas, Fate was in one of her vindictive moods, and she inflicted the roughest of seas and the highest of winds, and then by a nice old-fashioned British fog, she delayed the docking twelve hours. After such treatment her nearest relatives would hardly have recognized the fair traveler, but between the throes of *mal de mer* she had studied Bradshaw and learned that by a rapid transfer of luggage a train could be caught which would make it possible for her to reach her destination just two hours before dinner. Next, the thought of her storm-tossed wardrobe—her boxes were packed lightly as spaces had been left for a few purchases abroad—filled her with horror.

### A MODERN "GOOD FAIRY"

Sometimes there is a good fairy lurking around the corner that Fate in her worst of tantrums cannot circumvent, and one appeared now in the form of an intimate friend and fellow traveler. On reviewing the situation this friend exclaimed enthusiastically, "Why, my dear, you must take my maid with you. We are going to motor through England and she would have nothing to do but sit on the luggage in London until we return. You need not have another thought about your clothes or yourself either. Lucile will see to everything."

Lucile seemed oh, so pretty and so gentle, except for the formidable gleam of firmness in her eye when she took command of the author and her belongings. Her first step was to order foot warmers to be kept hot for Madame the entire journey in the train, and woe betide the hapless guard who failed in this attention! All the tempting magazines were firmly removed from Madame's hands, rugs were wrapped around her, she was politely ordered to "close her eyes and rest." This she did by trying misguidedly to derive comfort from recalling a story, much like her own present experience, told about Mrs. William Gladstone. This remarkable woman—only a remarkable woman could be the helpmate of an illustrious man—once arrived, it is related, at a house party to find that the bodice to the only dinner gown she had with her was missing. This daunted neither her nor the maid. A black lace shawl was quickly draped and tacked about her, and Mrs. Gladstone disarmed the critical eyes of all the women guests by appearing thus at dinner with that perfect unconcern for which she was noted.

### THE TRAVEL-WORN MUST REST

But the heroine of this story had no illustrious husband in whose shadow she could afford to be eccentric, and there was a formidable dinner party to face in a seasick condition. Presently, in the midst of her uneasy day-dreaming the maid appeared with powder and a lace veil which, when deftly pinned on, gave a less mummy-like effect than the thick gauze one, and yet formed a very effective mask. The brisk drive through the country was so refreshing, and the welcome of the hall, with its glowing log fire and glimpses of the distant tea table, so tempting that the traveler forgot her fatigue. She was about to relax and settle down to a chat with her hostess when the firm voice of Lucile murmured, "but Madame is tired and must rest after her journey"; and meekly "Madame" obeyed.

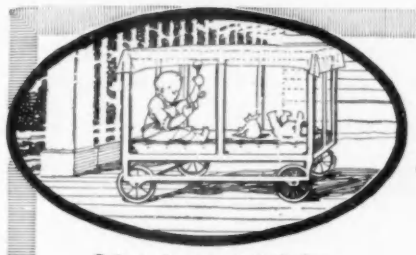
### THE RENOVATING PROCESS

It was very soothing and at the same time very interesting to submit to an expeditious disrobing and to find herself suddenly in a dressing gown lying in a *chaise longue* before the fire. Then began the renovating process. A cold cream was thoroughly rubbed into her neck and face, and then wiped off with fine cheesecloth; next an eye glass with a good wash removed all dust and cinders, resting and brightening her eyes. An astringent lotion was used on the face, followed by the light, quick passing over the face, neck, and eyes, of a piece of ice in a cloth.

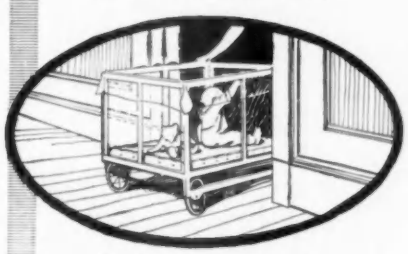
After this the heroine took a cup of tea and a piece of toast, while Lucile unpacked the dinner gown. It had erstwhile been one of those soft, indefinite, clinging creations, which relied upon its freshness for its charm. Alas, it had apparently been rolled into a ball at the first lurch of the ship and had never regained its shape.

What should she do? Either feign sudden illness or, if the British censor was not to be present, assume a hasty drapery "à la Gladstone." Then Lucile's genius came to the fore. A bath of boiling water was quickly drawn and with the assistance of the housemaid

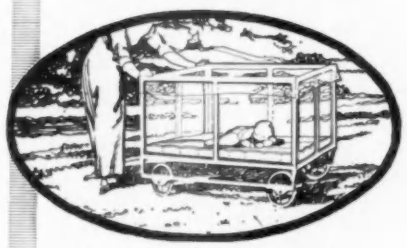
(*Continued on page* 108)



Safe and contented all day



Don't lift and carry baby



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# THE WAY OF A MAID WITH A MISTRESS

*(Continued from page 106)*

the frock was held over the steam until there was not a tiny rosette of the chiffon, nor a clinging drapery of the tulle into which the steam did not penetrate. Then a fire was lighted in the dressing-room, and the gown was fastened before it on a silk hanger strongly scented with sachet. Soon it was thoroughly dried; every crease came out and its freshness was completely restored. All the other parts of the costume were steamed and warmed in the same manner.

After a bath, made invigorating with aromatic salts, and a dry shampoo of orris root and corn meal had been administered to her, all traces of fatigue and "shippiness" vanished from the guest's face, and she made her dinner bow with that authority which came from the conviction that she was perfect from the crown of her head to the tip of her toes. Even her rings had received a bath and a polish from a mysterious, compact little box containing all sorts of appliances for cleaning jewelry.

THE FASCINATION OF "LUCILE"

There was a fascination for the professional woman in being with Lucile and watching her which, during the rest of her stay, rivaled even her interest in the publishers and other important guests. Lucile directed the removal of all Madame's cloth coats and skirts to the shady side of the garden where the breeze was strongest, that the wind might blow out all the dust; a hard brushing, she explained, is injurious to a good cloth. Then these clothes were put through a steaming process and allowed to dry thoroughly; this had the effect of restoring the nap, and removing all creases without the use of the iron which, Lucile assured Madame, should be used only as a last resource. A broadcloth suit treated in this way looked, in the vernacular of the professional Lucile, "as good as new."

Hats were carefully shaken and beaten, then lightly brushed and held upside down over a kettle of boiling water. Lace veils were given an alcohol bath and patted and pinned out on a flannel-covered board where they regained their firmness and luster. Furs were combed or lightly beaten, and the neck part thoroughly rubbed with a white cloth until every particle of dust was removed; thereafter no unsightly black mark disfigured Madame's collar or neck. A good cleaning fluid was found in the village and used on collars, cuffs of blouses, and buttons of skirts.

The triumph of the maid's art was reached when one night some red wine was spilled on a white, brocaded gown. It seemed to be hopelessly ruined, but Lucile dried it thoroughly, procured a paint box and with a clever use of a water color brush hid the unsightly stain.

THE DIFFICULT REPACKING

When the moment of repacking arrived Lucile was more mistress of the situation than ever. First, she armed herself with broad tape, a hammer, nails, white and black tissue paper, and pins of all kinds. She then proceeded to stuff and twist the white paper into every part of each gown, pinning the black paper carefully over every particle of gold or silver trimming to prevent its tarnishing. Separate trays to which the gowns were firmly tacked were ingeniously made for each one by tacking tapes across the entire length of the trunk, and large pins were used to secure the hats to the sides of the trays after every loop and bow had been stuffed with tissue paper. Pink canton flannel was purchased in the village and made into bags for every boot and slipper after it had been cleaned and treed, and a plain mark on the outside of each bag indicated what it contained.

When, upon reaching her next destination the grateful heroine opened her boxes, a delicate perfume from the many little sachets tucked in the crevices greeted her, and just under the cover of each piece of luggage she found a neatly written list of the contents. With a joy before which even that caused by the coming publication of her book paled, she cried out, "Oh my kingdom, not for a horse, but for a Lucile!"

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**STYLE No. 899**

*Girl's dress, in white lawn, trimmed with lace, skirt with strip of embroidery down each side. Lace down back with two rows of lace around bottom of skirt.*

**4 to 16 yrs. Price, $7.50**

**STYLE No. 4485**

*Girl's dress of ratine, in blue, pink, tan and white, with collar coming to a point in the back; also cuffs of white pique embroidered in blue. Box plait back and front. Open down front, with white belt and white buttons.*

**8 to 16 yrs. Price, $6.50**

**STYLE No. 4498**

*Girl's dress of imported repp, in pink, blue, tan and white; Russian model, with sailor collar and cuffs of repp edged with lace. Velvet belt, hand embroidery on front of dress.*

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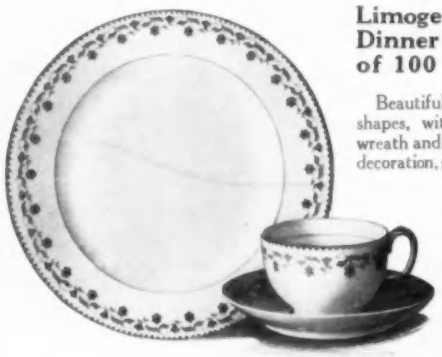

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# SUMMER MAGIC

## Adaptable Chintz Makes Summery a Whole House or Lends Itself to a Hundred Pretty Accessories

IN selecting chintz it is wise to buy only the best, the firmest quality. In the cheaper, stretchy qualities, it is very hard to keep circular cloths and doilies true, and the least bit of unshapely stretching will cause the edges to curl up.

A very attractive luncheon set for the summer home or breakfast porch is illustrated on this page. The doilies are made of English chintz and the design is one especially adapted to this use. The colors are arranged upon a delicate background of white and oyster gray. The edges are turned back and finished with a linen lace which curves readily to fit the doily. Another attractive finish which is well worth the extra trouble is an edge crocheted onto the fine hem of the chintz. The smallest doilies shown may be used very prettily under the tiny plates and tall glasses in which the summer hostess is wont to serve cooling drinks.

BONNETS AND BUTTONS OF CRETONNE

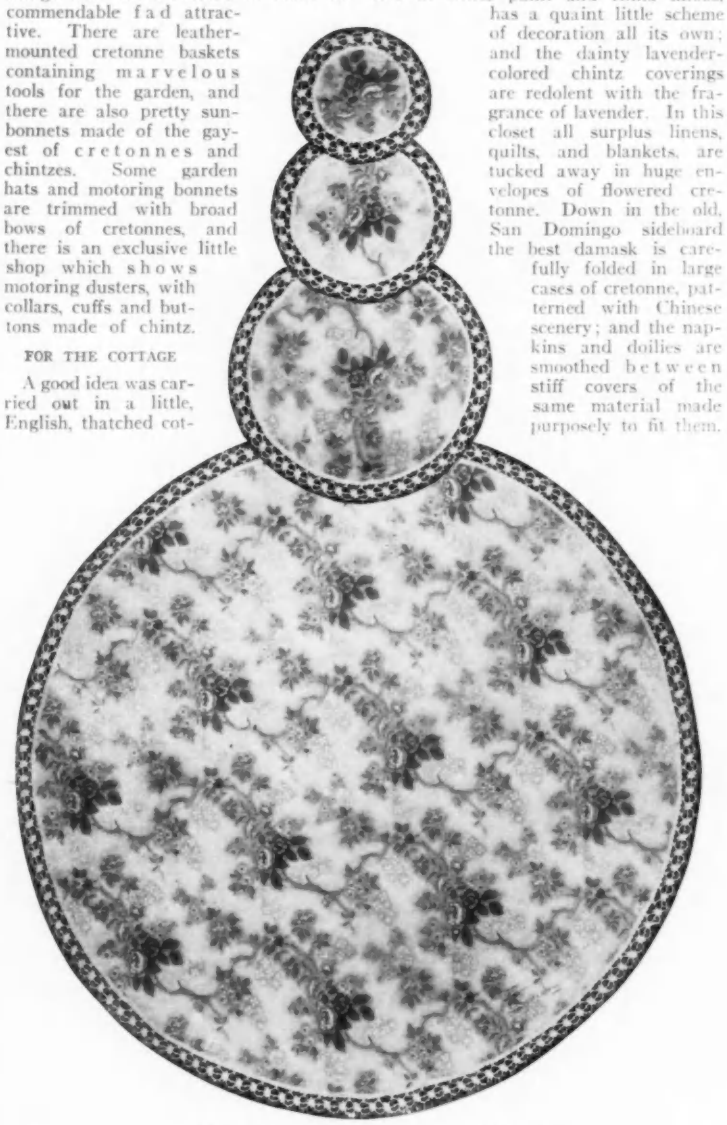
Now that gardening has become so popular among women, many lovely things have been evolved to make the commendable fad attractive. There are leather-mounted cretonne baskets containing marvelous tools for the garden, and there are also pretty sunbonnets made of the gayest of cretonnes and chintzes. Some garden hats and motoring bonnets are trimmed with broad bows of cretonnes, and there is an exclusive little shop which shows motoring dusters, with collars, cuffs and buttons made of chintz.

FOR THE COTTAGE

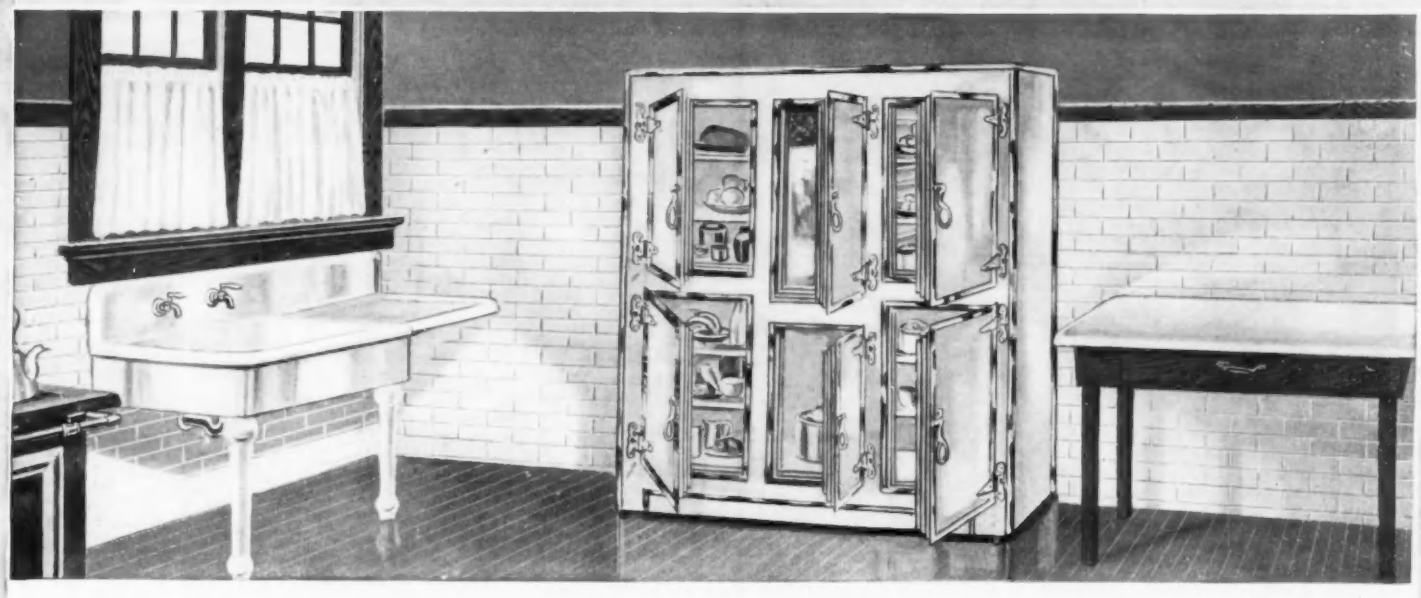
A good idea was carried out in a little, English, thatched cottage which, once seen, one ever dreams of. The walls are papered in soft grays and tans, and every room has its keynote color announced in cretonnes. In the bedrooms are used old-fashioned patterns in dainty shades of pink, blue, lavender, and yellow; there is a gorgeous chintz with much old-rose in its pattern in the living-room, and the dining-room is dignified with an old-blue, Chinese, striped fabric.

All the bedroom furniture is encased in slip covers of the cretonne; every closet is fitted out with cretonne-bound bandboxes, round and square, and the shoe bags and coat hangers are covered to match the furniture. Of course, there are lamp shades and candle stands; and there are dressing-table fittings such as talcum boxes, hatpin holders, mahogany trays, and cushions, all done in cretonne. In this cottage there are also chintz-covered desk sets and waste baskets; and quaint, old-fashioned tables built of barrel hoops, and drawn in at the middle with ribbon to look like huge hour-glasses, are covered with cretonne.

The linen closet in this cottage, spotless in white paint and china knobs, has a quaint little scheme of decoration all its own; and the dainty lavender-colored chintz coverings are redolent with the fragrance of lavender. In this closet all surplus linens, quilts, and blankets, are tucked away in huge envelopes of flowered cretonne. Down in the old, San Domingo sideboard the best damask is carefully folded in large cases of cretonne, patterned with Chinese scenery; and the napkins and doilies are smoothed between stiff covers of the same material made purposely to fit them.



*A Cluny-edged luncheon set in English chintz with a pattern of pink roses, blue cornflowers, and trailing green vines*



**The Perfect Preservation of Food** in hot weather can only be accomplished in the home by a refrigerating system which insures active circulation of constantly purified air between the ice and provision chambers of a refrigerator.

**White Enamel Refrigerator Co.**

59 West 42nd Street, NEW YORK
30 East Jackson Boulevard, CHICAGO
803 South Hill Street, LOS ANGELES
MAIN OFFICE AND WORKS SAINT PAUL, MINN.

**The Bohn Syphon Refrigerator**

fulfills the requirements and maintains a temperature of ten degrees lower than in any other refrigerator.

The fact that the Pullman Company and all American Railroads equip their dining cars with BOHN SYPHON REFRIGERATORS, is evidence of the economy and efficiency of the method.

Send for "Cold Storage in the Home," free. Shows how milk can be kept with onions without contamination.

**Club Cocktails**

**A BOTTLED DELIGHT**

AFTER a morning's shopping nothing will recuperate you so much as one of the delicious CLUB COCKTAILS. They are the correct thing to offer your friends whenever they call. They are both a tonic and stimulant, and fill a distinctive place of their own. Easily served and appreciated by ladies and gentlemen alike. Buy some Manhattan and Martini, and ask your friends which they prefer. Of all dealers. Specify CLUB COCKTAILS.

G. F. Heublein & Bro.
Sole Proprietors
HARTFORD
NEW YORK LONDON

**A New Chocolate Product**

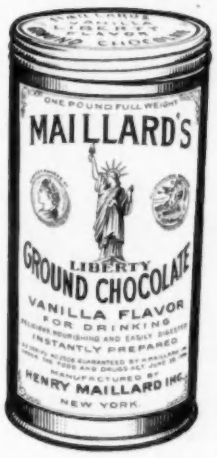
Ready for immediate use as a hot beverage. So finely ground it possesses the smoothness of cream—so delicately flavored you crave its satisfying deliciousness.

*Maillard's* **Ground Chocolate**

**Maillard's Ground Chocolate** appeals temptingly and strongly to everybody as a nutritious drink.

**Maillard's Vanilla Chocolate** merits preferred consideration.

*All Leading Grocers*



**"I'm a pretty good cook, but I couldn't make bouillon like this."**
**"You could, if you used 'Steero' Cubes, as I do."**

The perfect blending of the flavor of beef, vegetables and spices in "Steero" makes delicious bouillon, with no trouble to prepare—"A Cube makes a Cup."

**"STEERO" Bouillon Cubes**
(Reg. U. S. Pat. Office)

Made by
**American Kitchen Products Co.**
New York

Sauces, soups, gravies, are better with "Steero" Cubes added.

***Write for Free Samples***

If your druggist, grocer or delicatessen dealer cannot supply you with "Steero" Cubes, send us his name and 35c for a box of 12 Cubes, postpaid; enough for 12 cups. Boxes of 50 Cubes and 100 Cubes are more economical for regular home use.

*Distributed and Guaranteed by*

**Schieffelin & Co.**
**230 William St.**
**New York**
Under Pure Food Law, Serial No. 1.

Maurice

398 Fifth Avenue, New York

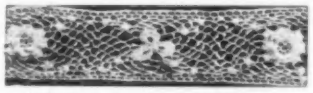
(Opposite Tiffany's)

*Irish Laces for the Spring Toilette*

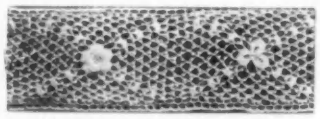
Prices 50% less than asked by department stores.

**401**—Fine Baby Irish Insertion, rose and lattice design, about one inch wide. Value $1. Special price, per yard, **55c.**

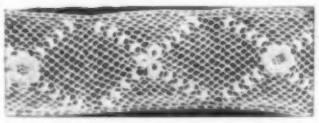
**427**—Irish Crochet Insertion, about ¾ of an inch wide. Special price, per yard, **35c.**



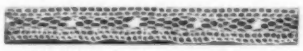
**402**—Irish Crochet Insertion, rose and shamrock design, about 1¾ inches wide. Price, per yard, **75c.**



**416**—Fine Baby Irish Insertion, rose and shamrock design, about 2¼ inches wide. Special price, per yard, **$1.25.**

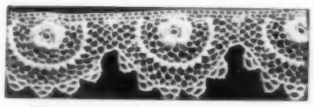


**406**—Fine Baby Irish Insertion, made of very fine English thread, our own exclusive design, about 2¼ inches wide. Special price, per yard, **85c.**

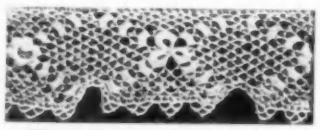


**403**—Irish Crochet Insertion, design suitable for linen dresses, about ¾ inch wide. Value 55c. Maurice price, per yard, **25c.**

**407**—Baby Irish Crochet Insertion, lattice design, width 1 inch. Price, per yard, **25c.**



**409**—Fine Baby Irish Scalloped Edging, over 1 inch in width. Value $1.75. Maurice price, per yard, **65c** and **95c**, according to quality.



**428**—Baby Irish Edging, rose and leaf pattern, about 2¼ inches in width. Value $2.50. Price, per yard, **$1.25.**

**418**—Irish Crochet Beading, suitable for ladies' underwear, in three different widths, over ¼ of an inch to ⅝ of an inch. Special price, per yard, **15c.**

**426**—Baby Irish Picot Edging, about ¼ inch in width. Special price, per yard, **10c** and **15c.**

*Illustrated Catalogue will accompany your order.*

Nurses Outfitting

ASSOCIATION

450 Fifth Avenue, New York

Correct Uniforms for Maids

FOR HOUSE AND STREET

*The only and original specialty house of this kind in the world*

Our expert service department is ready at all times to carefully and promptly fulfill your individual requirements.

***Write for beautifully illustrated Catalogue B, showing our latest models***

# LIKE HOUSE, LIKE MAID

MISTRESSES of smart ménages are awakening to the sartorial possibilities of the housemaid, her pictorial value in the setting of the everyday life of the house or at the special function.

Fashion now stipulates that the housemaid's dress harmonize in color with the wall-covering, draperies, or furnishings of the rooms in which she plays her part, and that in quality, cut, and accessories, it befit the time of service, whether it be morning, afternoon, or evening. The prevalence of the trained nurse in the uniform that identifies her with the hospital she serves, the importation of the prim English maid and the bouffant French *bonne*, each retaining in the New World their distinctive badge of Old World servitude, have dulled the sense of democracy to inconsistency, so that the first surprise that attends the suggestion that the housemaid should be in sartorial rapport with the splendor of her up-to-date surroundings is quickly dissipated when the charm of the innovation is demonstrated.

### COLOR SCHEMES

The color scheme that one young matron has chosen for her country seat is green and gold; and, to be in keeping with it, her maids are costumed for the morning in soft green English cachemire and pure white linen.

Another recently married woman, who has a taste for fine fabrics, has just ordered an uncommonly smart outfit for her maids. The color scheme of her house is purple and yellow. The morning dresses are of a superior French washable chambray in champagne color. The model used has a straight, plain skirt with the attached waist plaited like a man's shirt and drawn down snugly into the waist-line like a Spencer bodice.

The afternoon dress is a prune-colored English cachemire of exquisite weave. The skirt, like that of the morning dress, is straight and narrow, and the bodice is made severely plain with straight darts, and is drawn tightly into the waist-line. The sleeves are tailored like a coat sleeve, and set, without fulness, into a corded armhole. The bodice is buttoned to the high tailored collar with tiny buttons of the material.

### THE APRON IS THE HIGH LIGHT

With the washable morning dress is worn a hemstitched, white linen apron. The bib of the apron is fitted as deftly to the figure as the dress bodice. The turnback collar and cuffs are of hemstitched linen to match the apron. With the afternoon dress the linen apron is discarded for one of Swiss, wash net, or a like dainty fabric. These maids do not wear caps.

The high light of the smart maid's costume is the apron. It makes or mars her appearance. Therefore it should be fitted to the form as carefully as the Spencer bodice, which its bib usually conceals or reveals.

### BLACK AND WHITE STILL REMAIN

Despite this color invasion, black and white retains its own in more conservative houses: all black for afternoon, and all white, pink, or blue for the morning. In cut, quality, finish, and accessories, however, the housemaid, sartorially considered, has evolved from an unconsidered trifle into a distinctive, pictorial problem in fashionable households, and her dressing has become no small item in the high cost of living.

Housemaids, who assist in the dining-room and are in evidence to callers and on days at home, require four outfits: two morning and two afternoon dresses with the usual accessories of caps, aprons, collars, and cuffs. Some households provide only two distinctive dresses, each with two separate waists.

As laundry is a costly item even in the simplest household, not a few of even the richest matrons discard stiffly starched linen for the softer materials for aprons and turnover collars and cuffs. Maids so equipped launder these accessories themselves.

One New York house that has a staff of twenty servants attires all its maids in white wash dresses the year round, reserving black serge for morning and evening, while one of the oldest of old families in New York uses brilliantine, both black and white.

### A MAID'S OUTFITTER

How these special needs are being supplied is shown in a smart New York shop where the manikin-filled window rivets the eye of even the indifferent passer-by. To this shop go to be measured and fitted my lady's personal and housemaids. They go as the mistress goes to her tailor, but, unlike her, it is not at their own caprice, but at the behest of the mistress, who has previously selected and ordered the color, material, and style of the suit which is to be made at her expense. Thus the dress of the housemaid reflects the individuality and the taste of the mistress, no less than the skill of the specialist.

Long experience in the wholesale manufacture of nurses' uniforms has given this specialist wonderful expertness. She has come into her own by anticipating and meeting in the retail market the increasing wants of those smart domestic establishments which desire to harmonize the dresses of their housemaids with the settings of their houses. As with the interior decorator, it is often the province of the specialist to suggest and to decide, so uncertain is the taste, so indefinite the desires of many of those who seek her services.

### "READY-MADE" AND "SPECIAL"

The dividing line between the "ready-made" and the "special order" is mainly in the cost. From $18 to $20 is the price of the simplest dress made to order. Specially fitted aprons of flaxon, which is an exquisite material, range from $3 to $10 each. Caps are as varied in price as in design, and run as high as $4 apiece. Upon the shelves of this shop materials not to be had elsewhere are piled in an enticing array of pastel colors.

The matron with an original idea she would have worked out, or with the memory of a cap, gown, or apron, observed in a smart foreign house may bring these ideas to this outfitting concern with an assurance of seeing them successfully materialized.

Aside from the special orders, there are the ready-made clothes fashioned with the smartness and skill that are so rapidly making their appearance in the leading retail stores of our large cities.

# Pamilla Cotton

## Meet midsummer on coolest terms by having all your tub frocks made of the new Pamilla Cotton

No one ever had too many tub frocks! You know the comfort of feeling that your dress will wash. You can climb mountains in it—play tennis in it—picnic in it—fall overboard in it—whatever happens, the frock can be tubbed and will look like new.

Now, before the hot weeks begin, is the sensible time to plan and prepare your Summer wardrobe. The best material for every wash dress is Dame Fashion's Latest Fabric—Pamilla Cotton.

In finish and colorings, Pamilla Cotton is very like the latest imported French cambrics and English nainsooks. It comes in full 36-inch width, however, and is made in thirty-six different designs—also in fifteen plain shades, including black and white.

Since trimmings are practically tabco in these indispensable dresses, they rely for distinction on the beauty of their lines and the quality of the fabric from which they are made. Pamilla Cotton will make up perfectly from any pattern you select.

Have your dealer show you the name "Pamilla Cotton" on the selvage—then you are safe! If not found, write for samples.

PACIFIC MILLS
Lawrence, Mass.

*Largest Manufacturers of Cotton Dress Fabrics in the World*

VAN RAALTE MAKE
*Veils*

*"Vanity" Veil*

Each *Vanity Veil* packed in Individual Envelope

Paris fashion leaders are copying the "Vanity" Veil lavishly, although this latest creation in veilings is exclusively an American conceit.

The "Vanity" Veil is strikingly effective with the new millinery, particularly the very popular shade of ivory white. Its effect is to tone down and soften the complexion, while the attractive "vanity" dottings, in a widely diversified range of patterns and colors, add just the *chic* touch so sought by fashionably costumed women.

Like the well-known "Beaumou" Veil, the "Vanity" is extremely soft, will not stretch or tear and washing seems only to improve its beauty.

Every "Vanity" Veil bears the little white ticket shown below.

VAN RAALTE MAKE PAT. 1908.

Various prices at your retailer's.

*If you cannot obtain our products readily at Dry Goods or Specialty Stores, communicate direct with us.*

**E. & Z. VAN RAALTE, 98 and 100 Fifth Avenue, New York**

VAN RAALTE MAKE *Vers*


# THAT "POUND OF FLESH"

"OH, that this too, too solid flesh would melt!" is the cry of the woman who finds the girlish figure and willowy grace of youth eluding her. At first the subtle pounds of avoirdupois seem only to add a charming plumpness to the contour, but very soon this develops into a double chin, a plump, motherly back and hips, and a too prominent abdomen. If the woman of thirty will give heed to these things in time, and adopt as her watchword the familiar fencing term *en garde*, she need never resort to those extreme measures which injure the stomach and leave the skin flabby and hanging in ugly folds, and the general appearance much the worse for experiments.

### THE NEED OF COMMON SENSE

Common sense should be the basis of all operations for reducing. The simple remedies are often best. The old-time, violent gymnastics have long since been superseded by graceful, circling, rhythmic exercises. Women are beginning to realize that moderate, healthful exercise and a sensible diet will keep them young; indeed, the passing of the "old lady" is one of the signs of the times. Formerly women were considered old at thirty-five, and the inevitable cap and gold chain were the insignia of their fate. Not so to-day. At a meeting of a fashionable woman's club not long ago, a woman seventy-two years of age discussed with great vivacity the subject in hand; nothing save her white hair denoted that she was older than those about her. When asked how she managed to defy old age so successfully she answered, "By taking plenty of exercise, eating sensibly, and thinking happy thoughts. I never allow a day to pass without going through some exercise to make my muscles more flexible and to prevent me from growing stout, as I consider flesh an enemy to the woman who is advancing in years."

### THE CUP OF HOT WATER

The only difficulty with a régime of physical exercise is that busy women will not practice faithfully each day. There is a schedule of work which, taken in connection with deep breathing and certain rules of diet, insures health and strength, but it means application and industry in following the rules. There are simple means, however, which are efficacious in reducing flesh, and which are not too strenuous for even the ambitionless woman to attempt.

The stout woman should cease drinking cold water, in as far as possible, and substitute hot water, which, if prepared with a little lemon juice, is not unpalatable. She should by no means abstain from drinking water, however, for good, pure water is a necessity for everyone. If it is impossible to take the hot water, then the cold drink had best be continued in order to keep the system in good condition. But the hot water remedy is successfully used for reducing flesh in many cases; if taken at meals in place of the usual glass of cold water the result will surely be beneficial. One of the best tonics for everyone is the cup of hot water taken on rising in the morning.

The woman who is taking off flesh has more sacrifices to make than her slender sister, who can be coddled and oiled and creamed, and can indulge in lengthy naps. The former must forego her box of bonbons, and desserts and sweets must rarely enter her menu. Butter is her enemy and should be entirely tabooed, while coffee and tea should always be taken without cream and sugar. Sour wines, however, do not fatten; fruits and vegetables should be her staff of life.

### SACRIFICES TO ATTENUATION

A good waist exercise is to sit at the dressing-table in a loose, light gown, and uncorseted. Raise the hands high above the head, thus stretching the muscles of the waist and the sides taut and straight. Hold this position for several seconds, then drop the arms and relax. A horizontal bar arranged at the right hight above the head for the hands to clasp renders this exercise less fatiguing. This exercise will prevent the flesh from settling at the waist-line. It should be repeated perhaps ten or twelve times. Then take five minutes for the rolling exercises. Lie flat upon the floor and roll over and over with the hands held loosely at the sides. These movements are indorsed by many physicians as a means to remove flesh from the hips. The rugs should be laid aside so that the floor is hard and without obstructions.

When dressing, pause now and then, take hold of a chair and hold one leg straight out from the body while poising on the opposite foot; this adds to the flexibility of the waist. These exercises can soon be practiced without the use of the chair. Swinging the limbs forward and back, poising alternately on one foot and then the other, should be practiced every day to keep the muscles free from stiffness.

### SIMPLE HOME REMEDIES

Going up and down stairs briskly is a good exercise to take off flesh. Springing from the ball of one foot to the other and never coming down hard on the heel is the rule of health. The body should be carried straight and firm, and the head poised as when holding a book. In practicing this the stout woman may at first find it panting work, but by continuing the exercise each day for a short time, and always in loose clothing, she will soon have her breathing muscles in good condition.

Just before her afternoon siesta she should take a hip-reducing exercise. Lying flat on her back, she should raise her legs perpendicularly and hold them raised for a short time; then let them fall, and relax. This should be repeated at least ten times a day.

All exercising, walking, playing golf, or anything that compels free perspiration is bound to reduce flesh. This is the reason why a course of fencing lessons each season is so beneficial.

Eternal vigilance is the stout woman's salvation against growing old, but the reward equals all sacrifices, for to look well, to stand and walk with freedom and grace, are important assets to a woman's successful career in life.

# Burby

**534 Fifth Avenue New York**

**IMPORTER**

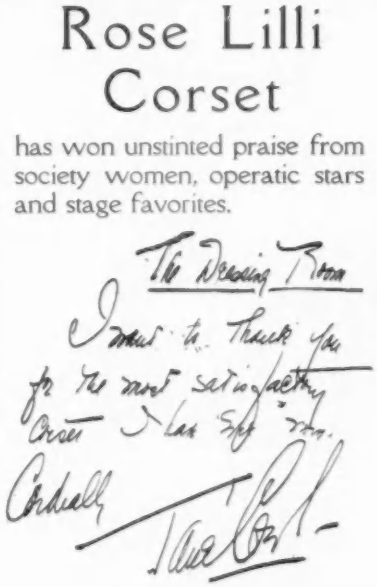
**of**

**FRENCH HATS**

*Agents for Burbyotte, the non-inflammable and stainless glue—indispensable in all millinery workrooms.*

# Rose Lilli Corset

has won unstinted praise from society women, operatic stars and stage favorites.



Jane Cowl, now starring in "Within the Law"

Wherever fashion predominates the Rose Lilli Corset is in constant request because of its pure, natural lines and graceful uncorseted effect.

## Mme. Rose Lilli

*CORSETIERE*

15 WEST 45th STREET, NEW YORK Near Fifth Avenue Phone: 2818 Bryant

NARRAGANSETT PIER

BOSTON, 74 Boylston St. CHICAGO 7 Rue de Richelieu, PARIS

# *Fashion's Favorite Fabrics*

***90-45-71 Serge***
***1915 Broadcloth***

FIRST in the opinion of fashion creators because they are true style fabrics. They tailor splendidly and enhance the smart effect of the costume. First in the favor of carefully dressed women because of their beauty of weave, lustre and dependable wearing qualities.

These with other style fabrics made by the American Woolen Company—Washington Crash 500, Arden Serge 1044 and Arden Diagonal 700, are sold in good dry goods and department stores, and may be had in high-grade ready-to-wear garments. If you do not find them, please write to us.

***Ask for American Woolen Company Fabrics***

**American Woolen Company**

*Wm. M. Wood President.*

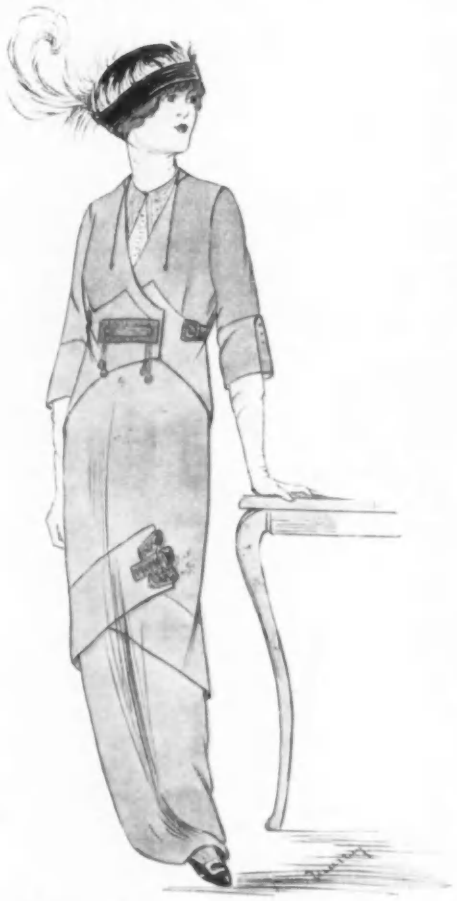
SELLING AGENCY:
American Woolen Co. of New York, 18th to 19th St., on 4th Ave., N. Y.

*The Right Width and All Wool*

# M. & I. WEINGARTEN

## IMPORTED MODELS For SPRING and SUMMER

Portraying in Charming Fabrics replete with Novel Color Combinations the latest Fashion Themes of the World's Foremost Designers. Also our own exclusive creations and adaptations.



*Orders executed on short notice. Correspondence Invited.*

467-469 FIFTH AVENUE

Opposite New Public Library NEW YORK

# S O C I E T Y

## *Died*

NEW YORK

**Billings.**—On March 11th, Lieutenant-Colonel John Shaw Billings, U. S. A.

**Carley.**—On March 12th, at Hot Springs, S. D., Grace Chess Carley, widow of Frank D. Carley.

**Herter.**—On March 10th, at Santa Barbara, Cal., Mary Miles Herter, widow of Christian Herter, and daughter of the late Dr. Archibald and Mary Freese Miles.

**Lamont.**—On March 15th, Anna M. Lamont, widow of Charles A. Lamont.

**Leaycraft.**—On March 14th, Charles Russell Leaycraft.

**Rogers.**—On March 8th, William Evans Rogers.

PHILADELPHIA

**Curtin.**—On March 14th, Dr. Roland G. Curtin.

## *Engaged*

NEW YORK

**Barnard-Doty.**—Miss Florida Folger Barnard, daughter of Mr. and Mrs. Wendell Van Rensselaer Barnard, to Mr. Arthur Le Grand Doty.

**Blair-Clark.**—Miss Marjory Bruce Blair, daughter of Mr. and Mrs. C. Ledyard Blair, to Mr. William Clark, son of Mr. and Mrs. J. William Clark, of Bernardsville, N. J., and New York.

**Drake - Sears.** — Miss Susan Elizabeth Drake, daughter of Mrs. Benjamin Drake, to Mr. Richard Sears, of Boston.

**Fowler-Glover.** — Miss Elizabeth B. G. Fowler, daughter of Mr. and Mrs. Robert Ludlow Fowler, to Mr. Dawson Coleman Glover, son of the late Henry S. Glover and Mrs. Glover.

**Hardenbergh - Eagle.** — Miss Hildegarde Hardenbergh, daughter of Mr. and Mrs. Thomas Eddy Hardenbergh, to Mr. Henry Eagle, son of Mr. and Mrs. Clarence H. Eagle.

**Yoakum-Larkin.**—Miss Bessie F. Yoakum, daughter of Mr. and Mrs. Benjamin F. Yoakum, to Mr. Francis R. Larkin, son of Mr. and Mrs. John Larkin.

ATLANTA

**Owens-Hall.**—Miss Charles Owens, daughter of Mr. and Mrs. John S. Owens, to Mr. Edward B. Hall, son of Mr. and Mrs. Edward J. Hall, of Morristown, N. J.

BALTIMORE

**Haxall-Harris.**—Miss Louise Triplett Harrison Haxall, daughter of Mr. and Mrs. Bolling W. Haxall, to Mr. J. Morrison Harris, son of Mr. and Mrs. W. Hall Harris.

BOSTON

**Loring-Blodgett.** — Miss Marion Loring, daughter of Dr. and Mrs. Robert H. Loring, of Newton Center, Mass., to Mr. Edwin S. Blodgett.

CHICAGO

**Lyford-Boyd.**—Miss Gertrude Wells Lyford, daughter of Mr. and Mrs. William Hartwell Lyford, to Mr. Edwin Ruthven Boyd, of Glasgow, Scotland.

MINNEAPOLIS

**Roberts-Champine.**—Miss Marjorie Estabrook Roberts, daughter of Mr. and Mrs. Harlan P. Roberts, to Mr. Clifford C. Champine.

**Washburn-Hunt.**—Miss Margaret Washburn, daughter of Mr. and Mrs. John Washburn, to Mr. Harold Olney Hunt.

NEW ORLEANS

**Ross - Le Blanc.** — Miss Ida Polk Ross, daughter of Mr. and Mrs. Jack F. Ross, of Mobile, Ala., to Mr. Stewart Alfred Le Blanc, son of Mr. and Mrs. Alfred Le Blanc.

PHILADELPHIA

**Bulmer-Harding.**—Miss Helen Marguerite Bulmer, daughter of Mr. and Mrs. William H. Bulmer, Jr., of Overbrook, Pa., to Mr. Edward E. Harding, Jr.

PITTSBURGH

**McKay-Von Baldinger-Sidenberg.** — Miss Eva Marco McKay, daughter of Mr. and Mrs. Robert McKay, to Baron von Baldinger-Sidenberg, of Stuttgart, Germany.

RICHMOND

**Graham-Parly-Green.** — Miss Ruth Graham-Parly, daughter of the late Graham Graham-Parly, of Cobham, Va., to Captain C. H. Green, son of Sir Frederick and Lady Green, of Hainault Lodge, England.

**Patteson-Ellerson.**—Miss Mary Williamson Patteson, daughter of Mr. and Mrs. James Henry Patteson, to Mr. Henry Watkins Ellerson, son of Mrs. J. Henckle Ellerson.

ST. LOUIS

**Floyd-Jones-Marshall.**—Miss Helen Floyd-Jones, daughter of Mr. and Mrs. Robert H. Floyd-Jones, to Mr. Elliott Marshall, of Montclair, N. J.

SAN FRANCISCO

**Gallois-Hill.**—Miss Jeanne Marie Gallois, daughter of Mrs. Eugene Gallois, to Mr. Horace Hill, of New York.

## *Weddings*

NEW YORK

**Bacon-Murray.**—On April 14th, in the chapel of St. George's Church, in Stuyvesant Square, Mr. Robert Low Bacon, son of Mr. and Mrs. Robert Bacon, and Miss Virginia Murray, daughter of Mr. and Mrs. Henry Alexander Murray.

**Barnard-Wemple.**—On April 2nd, in the chapel of St. George's Episcopal Church, Mr. Frank Edward Barnard and Miss Madeleine Wemple, daughter of Mrs. Alonzo E. Wemple.

**Derby-Roosevelt.**—On April 4th, at Christ Church, Oyster Bay, L. I., Dr. Richard Derby and Miss Ethel Roosevelt, daughter of Colonel and Mrs. Theodore Roosevelt.

**Kerr-Bouldin.**—On March 24th, in Grace Church, Orange, N. J., Mr. Charles Chichester Kerr, son of Mrs. James Kerr, of Washington, D. C., and Miss Betty M. Bouldin, daughter of Mr. and Mrs. William Bouldin, Jr.

**King-Ford.**—On April 12th, at the home of the bride's parents, Mr. Arklay King, son of Mr. Frederick Gore King, of Garrisons-on-Hudson, and Miss Rosette S. Ford, daughter of Mr. and Mrs. H. Ward Ford.

**Martin-Clark.**—On March 26th, Mr. William Vail Martin and Mrs. J. A. Godien Clark.

**Peabody-Hitchcock.**—On March 27th, at Mon Repos, the villa of the bride's parents at Aitkin, S. C., Mr. Julian L. Peabody, son of Mr. Charles A. Peabody, and Miss Celestine Eustis Hitchcock, daughter of Mr. and Mrs. Thomas Hitchcock.

**Shiverick-Cornell.** — On March 24th, in Christ Church, Rye, N. Y., Mr. Charles Shiverick and Miss Beatrice Cornell, daughter of Mr. Seymour W. Bonsall.

**Steinway-Davis.**—On April 5th, at the Church of the Incarnation, Mr. Theodore E. Steinway and Miss Ruth Gardner Davis, daughter of Mr. and Mrs. Howland Davis.

**Williams-Blackwell.** — On April 3rd, at the home of the bride's mother, Mr. James Harvey Williams and Miss Jennet Blackwell, daughter of Mrs Frank E. Blackwell

(*Continued on page 118*)

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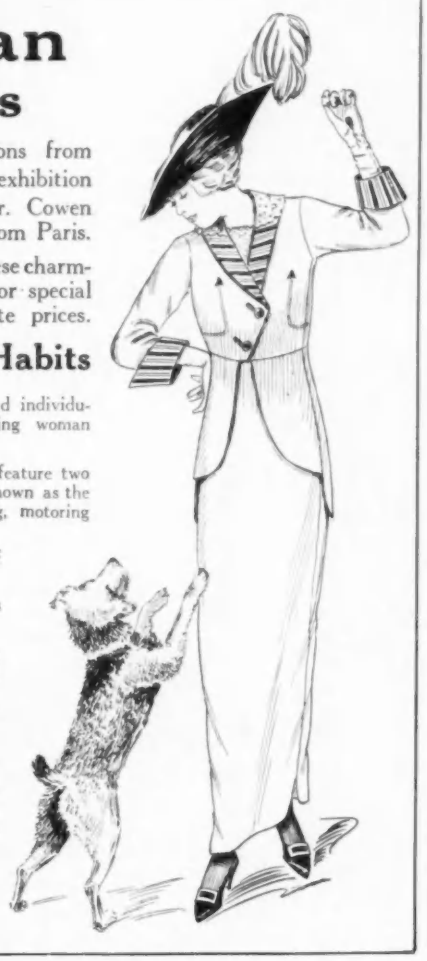

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# S O C I E T Y

(*Continued from page 116*)

ATLANTA

**Wing-Wilmer.**—On March 31st, in St. Luke's Episcopal Church, Rev. John Durham Wing and Miss Mary Catherine Ammons Wilmer, daughter of the Rev. and Mrs. C. Breckenridge Wilmer.

**Wright-Phelan.** — On April 2nd, in St. Luke's Protestant Episcopal Church, Mr. Barry Wright and Miss Mary Anne Phelan, daughter of Mr. Sidney Harris Phelan.

BALTIMORE

**Chatard-Whelan.**—On March 26th, in St. Ignatius' Church, Mr. Joseph Chatard and Miss Alice Marie Whelan, daughter of Mr. and Mrs. Thomas Augustus Whelan.

BOSTON

**Bradley-Zerrahn.**—On April 5th, at the Church of the Holy Spirit, Milton, Mass., Mr. Charles Barnett Bradley and Miss Constance Zerrahn, daughter of Mr. and Mrs. Franz Edward Zerrahn.

**Russell-Dorr.**—On April 5th, Mr. William Eustis Russell, son of the late Governor W. E. Russell, and Miss Josephine Swift Dorr, daughter of Mr. and Mrs. Joseph Dorr, of Cambridge, Mass.

CHICAGO

**Doty-Reddy.** — On April 8th, Mr. Paul Doty, of St. Paul, and Miss Mary Reddy, daughter of Mrs. James M. Reddy.

**Hutchins-Keep.** — On March 29th, Mr. James C. Hutchins, Jr., and Miss Margaret Keep, daughter of Mr. and Mrs. Chauncey Keep.

**Miller-Maxwell.**—On March 25th, at the home of the bride's parents, Mr. Terry John Miller and Miss Adelaide Maxwell, daughter of Mr. and Mrs. Charles E. Maxwell.

**Rodgers-Edwards.**—On April 12th, at the home of the bride's parents, Mr. Fred Alexander Rodgers, of Providence, R. I., and Miss Dorothy Edwards, daughter of Mr. and Mrs. J. Augustus Edwards.

DENVER

**Benziger - Brown.** — On April 7th, Mr. George J. Benziger, of New York, and Miss Helen Brown, daughter of Mrs. James J. Brown.

**Suter-Sturgis.**—On March 26th, at Colorado Springs, Mr. John W. Suter, Jr., son of the Rev. and Mrs. John W. Suter, and Miss Margaret Sturgis, daughter of Dr. and Mrs. William Codman Sturgis.

LOS ANGELES

**Grant-Garner.** — On March 26th, in St. John's Church, Mr. Kenneth Crowthers Grant, of Pittsburgh, and Miss Janette Adams Garner, daughter of Mr. and Mrs. John Lake Garner.

PHILADELPHIA

**George-Doran.** — On March 24th, in St. Mark's Church, Mr. Robert E. Lee George, son of Mr. Samuel Knox George, of Baltimore, and Miss Caroline B. Doran, daughter of Mr. and Mrs. Joseph I. Doran.

PITTSBURGH

**Morrison-Darsie.**—On March 27th, at the home of the bride's parents, Mr. Robert Gaylor Morrison and Miss Margaret Darsie, daughter of Mr. and Mrs. James Darsie.

ST. PAUL

**McMillen-Shimonek.**—On April 2nd, Mr. Thompson McMillen and Miss Antoinette Shimonek, daughter of Dr. and Mrs. Anton Shimonek.

## *Weddings to Come*

NEW YORK

**Benson-Flagg.**—On April 15th, in Grace Church, Brooklyn Heights, Miss Thyrza Benson, daughter of Mr. and Mrs. Frank Sherman Benson, to Mr. Montague Flagg, son of Mr. and Mrs. Charles Noel Flagg, of Hartford, Conn.

**Cannon-Prince.** — On April 16th, in St. Thomas's Protestant Episcopal Church, Miss Marion De Forest Cannon, daughter of Mrs. Theodore Freylinghuysen by a former marriage, to Mr. John Dyneley Prince, Jr., son of Mr. and Mrs. John Dyneley Prince.

**Gilbert-Renshaw.**—On April 15th, at the home of the bride's mother, Miss Lilla Gilbert, daughter of Mrs. H. Bramhall Gilbert, to Mr. Howard Price Renshaw, son of Mr. Richard Renshaw, of Troy, N. Y.

**Hays-Easton.**—On April 23rd, Miss Margaret Hays, daughter of Mr. and Mrs. Frank Hays, to Dr. Charles D. Easton, of Newport.

**Lazo-Steinman.** — On June 3rd, at the home of the bride's father, Miss Blanche Lazo, daughter of Mr. Antonio Lazo-Arriaga, formerly, Minister from Guatemala in Washington, to Mr. John F. Steinman, son of Mr. and Mrs. Andrew J. Steinman.

**MacGregor-Oglesby.**—On April 16th, in Grace Episcopal Church, Newark, N. J., Miss Dorothy MacGregor, daughter of Mr. and Mrs. Austin Hall MacGregor, to Mr. Joseph H. Oglesby, son of Mrs. Joseph H. Oglesby, of Philadelphia.

BALTIMORE

**Baldwin-Garretson.**—On April 15th, at the home of the bride's parents, Miss Dorothy Baldwin, daughter of Mr. and Mrs. Summerfield Baldwin, to Mr. John Garretson, of Elmhurst, L. I.

**Dickey-Johnson.**—On April 19th, in St. David's Protestant Episcopal Church, Miss Emilie Louise Dickey, daughter of Mr. and Mrs. Charles H. Dickey, of Roland Park, to Mr. Oscar William Johnson, of Chicago.

**Moncheur-Loree.** — On May 5th, in the Cathedral, Baroness Alix Moncheur, daughter of Baron Ludovic, Moncheur, Belgian Ambassador to Constantinople, to Mr. Robert Loree, son of Mr. and Mrs. Leonor Loree.

CHICAGO

**Heath-Wharton.**—On April 23rd, at the home of the bride's parents, Miss Florence Heath, daughter of Mr. and Mrs. Arthur M. Heath, to Mr. Frank Riggs Wharton, son of Mr. and Mrs. Richard Wharton, of Appleby, England.

CINCINNATI

**Colston-Mitchell.**—On April 19th, at the home of the bride's parents, Miss Sally C. S. Colston, daughter of Mr. and Mrs. Edward Colston, to Mr. Mark Mitchell.

PHILADELPHIA

**Rodman-Godfrey.**—On April 23rd, in the Second Presbyterian Church, Miss Mary Yandell Rodman, daughter of Dr. and Mrs. William Louis Rodman, to Mr. Lincoln Godfrey, Jr.

**Winpenny-Sayen.**—On April 26th, in St. Mark's Church, Miss Marion Winpenny, daughter of Mrs. J. Bolton Winpenny, to Mr. Harvey Sayen.

PITTSBURGH

**Costin-Gordin.** — On April 24th, in Calvary Protestant Episcopal Church, Miss Henrietta Barclay Costin, daughter of the late Ellison Louis Costin, to Mr. Frank B. Gordin, of Washington, D. C.

**Thaw-Whitney.**—On April 22nd, at the home of the bride's sister, Mrs. George Lauder Carnegie, Plum Grove, Cumberland, Ga., Mrs. Copley Thaw to Mr. Geoffrey G. Whitney, of Boston.

## *Calendar of Sports*

DOG SHOWS

April 10-11.—Delaware State Fair, Wilmington, Del.

April 10-12.—Washington Kennel Club, Washington, D. C.

April 11-12.—Lawrence Kennel Club, Lawrence, Mass.

April 15-17.—Norfolk-Portsmouth Kennel Association, Norfolk, Va.

GOLF

April 10-12.—Hot Springs Country Club, open championship.

April 10-12. — Pinehurst Country Club, mid-April tournament.

April 24-26.—Annual spring tournament, Country Club, Atlantic City.

April 25-26.—San Gabriel C. C., invitation tournament.

HORSE SHOWS

April 29-May 3.—Canadian National Horse Show, Toronto, Canada.

May 13-17—Ottawa Horse Show.

POLO

April 1-30.—Lakewood Polo Club, Lakewood, N. J.

April 25-May 3.—Devon Polo, Devon, Pa.

RACING

April 5.—Warrenton Hunt Club, Point to Point races, Clifton Farms.

April 26.—Rockaway Hunting Club.

April 30-May 3.—Meadow Brook Steeplechase Association.

May 7-10.—United Hunts Racing Association.

May 22, 24 and 26.—Washington Riding and Hunt Club.

May 31, June 4 and 7. — Piping Rock Racing Association.

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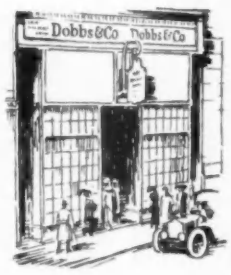


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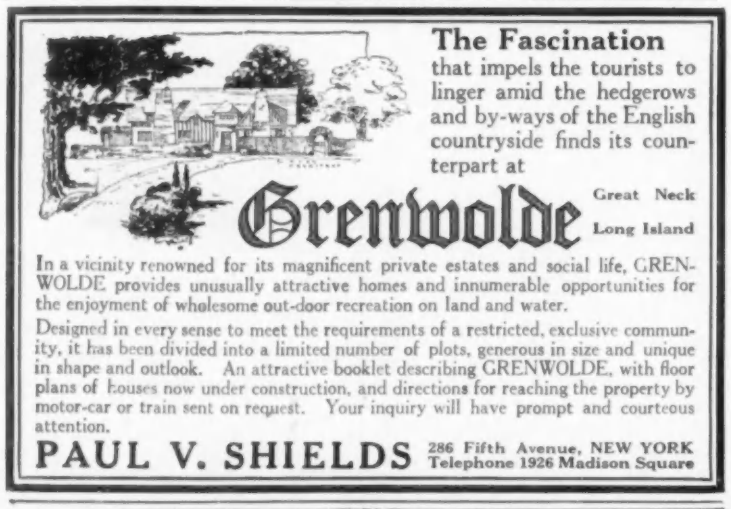

# M U S I C

## CALENDAR

### New York

Mar. 25—Aft., Marcella Sembrich, song recital, Carnegie Hall.
Mar 25—Eve., Volpe Symphony Orchestra, Carnegie Hall.
Mar. 26—Aft., Julia Culp, song recital, the Little Theatre.
Mar. 26—Aft., Ernest Schelling, piano recital, Carnegie Hall.
Mar. 27—Eve., Philharmonic Society, Carnegie Hall.
Mar. 28—Aft., Philharmonic Society, Carnegie Hall.
Mar. 28—Eve., Julia Culp, song recital, the Little Theatre.
Mar. 28—Eve., Oratorio Society, Carnegie Hall.
Mar. 29—Aft., Mischa Elman, violin recital, Carnegie Hall.
Mar. 30—Eve., Martha de Lachmann, song recital, Aeolian Hall.
Mar. 30—Aft., Philharmonic Society, Carnegie Hall.
Mar. 30—Eve., Russian Symphony Orchestra, Carnegie Hall.
Mar. 31—Aft., Pasquale Taillarioco, piano recital, Aeolian Hall.
Apr. 5—Aft., Fannie Bloomfield-Zeisler, piano recital, Aeolian Hall.
Apr. 8—Eve., Kneisel Quartet, Aeolian Hall.
Apr. 15—Aft., Elena Gerhardt, song recital, Carnegie Hall.
Apr. 16—Eve., Columbia University Festival Chorus, Carnegie Hall.
Apr. 20—Aft., People's Symphony Orchestra, Carnegie Hall.
Apr. 23—Aft., Lillian Nordica, song recital, Carnegie Hall.

### Future Tours

Miss Geraldine Farrar is planning a tour which will extend from September 25 to November 24. Approximately eighteen concerts have been arranged for—the majority on the Pacific Coast.

Lucien Muratore, tenor of the Paris Grand Opera Company, will sing in concert with Mme. Cavalieri. They will make an extended tour this spring throughout the United States, and will be heard in some Canadian cities. One of the objects of the tour is to familiarize America with Neapolitan songs. M. Muratore was formerly an actor. As leading man for Réjane, he was a great success at the Odéon in the rôle of Romeo. Before leaving New York, Mme. Cavalieri and M. Muratore, assisted by the Nahan Franko Orchestra, gave a concert on March 9th at the Hippodrome.

## MUSIC NOTES

THE Philharmonic Society of New York, conducted by Josef Stransky, gave its last two symphony concerts for this season with the same programme on Thursday evening, March 27th, and on Friday afternoon, March 28th, at Carnegie Hall. The programme opened with Hayden's Symphony in G Minor, and also included Beethoven's Great Ninth (Choral) Symphony. The orchestra was assisted by Florence Hinkle, Rosalie Wirthlin, Reed Miller, and Frederick Weld, and also by the Schola Cantorum.

On March 30th the Philharmonic Society gave its final concert in New York for the season. The programme, arranged for a purely Wagnerian performance, was as follows:

1. Rienzi, Overture.
2. The Flying Dutchman, Overture.
3. Tannhaeuser, Tannhaeuser's Pilgrimage.
4. Lohengrin, Prelude to Act 3.
5. Tristan and Isolde, Vorspiel und Liebestod.
6. Die Meistersinger, Prelude.
7. Die Walkuere, Ride of the Walkuere.
8. Siegfried, Waldweben.
9. Goetterdaemmerung, Siegfried's Rhine Journey.
10. Parsifal, Good-Friday Spell.
11. Kaiser March.

After this concert the orchestra had a one-week's tour, terminating in Pittsburgh on April 5th. It then disbanded until autumn, when Conductor Stransky and his assistants will begin their seventy-second season.

One of the most recent programmes of the New York Symphony Concert for young people was happily devoted to dance music and dancing.

PART I

1 *Two Pantomimic Dances from "Orpheus"* ..... *Gluck*
2. *Spanish Dances* ..... *Lalo and Bizet*
3. *"Nutcracker Suite"* ..... *Tschaikowsky*
4. *Waltzes,* *Straus, Tschaikowsky, Berlioz*
5. *Marches* ..... *Verdi and Raff*

PART II

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*(Mr. Oscar Duryea and assistants)*
*Minuet, Quadrille, Lancers, Virginia Reel.*
*Round Dances: Schottische, Waltz, Caprice, Boston, Galop, Polka, Varsovienne, Yorke, Redowa, Two-Step.*
*Greek Mythological Dances.*
*(Florence Fleming Noyes)*

Leopold Godowsky gave his farewell piano recital at Aeolian Hall on Sunday afternoon, March 23rd. The programme included selections from Schumann, Grieg, Liszt, Chopin, and Beethoven.

Madame Sembrich gave her last recital for the season on March 25th at Carnegie Hall. The programme was one of unusual interest.

I

*a. Nymphs and Shepherds* ... *H. Purcell*
*b. Willow, Willow.*
*(Sung in Shakespeare's "Othello")*
*c. Quel ruscellètto* ..... *Paradies*
*d. Willst du dein herz mirschenken,* *Bach*
*e. Mermaid's Song* ..... *Haydn*

II

*a. Fruehlingsglaube* ..... *Schubert*
*b. Unbefangenheit* ..... *Weber*
*c. Volksliedchen* ..... *Schumann*
*d. Wie Melodien* ..... *Brahms*
*e. Liebeshymnus* ..... *R. Strauss*
*f. Storchenbotschaft* ..... *H. Wolff*

III

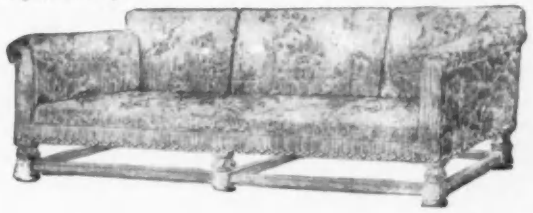
*a. Chanson triste* ..... *Duparc*
*b. L'oiseau bleu* ..... *Dalcroze*
*c. On tak mienia lubit (in Russian),* *Tschaikowsky*
*d. Przasniczka (in Polish)* *Moniuszko*
*e. Fruehlingslied* ..... *Rubenstein*

IV

*Group of Folk Songs*

On March 17th Mischa Elman so enchanted his audience at the Metropolitan Opera House that he was recalled times without number. His programme included Mendelssohn's violin Concerto in E Minor and a group of solos.

*A Jacobean Sofa*



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# SEEN *on the* STAGE

(*Continued from page 63*)

### "THE PAINTED WOMAN"

"THE Painted Woman," by Frederic Arnold Kummer, lasted for only two performances at the Playhouse, and it assuredly deserved the deep damnation of its taking-off. The most obvious of its defects was structural. It was a four-act play, and yet the author killed off his leading character, through whom the entire story had been motivated, at the conclusion of his second act, and thus forced himself to begin an entirely new story in the middle of the play.

The scene was set in 1670, at Port Royal, in Jamaica, and most of the characters were pirates. This period and place afford a very picturesque background for melodrama, but the author missed his opportunity by planning a plot that belied at many points the consistency of human character. It is unnecessary to summarize the story, for no one would believe the narrative if it were told in brief and were divested of the momentary plausibility afforded to it by the actors. The leading part was played by Miss Florence Reed, who is one of the best-endowed and most thoroughly trained performers on the American stage to-day. It is to be hoped that she will soon be granted a better opportunity to display her talents.

### "LIBERTY HALL"

IN celebration of the twentieth anniversary of the opening of the Empire Theatre, Mr. Charles Frohman has revived Mr. R. C. Carton's comedy, entitled "Liberty Hall," which was first presented at this theatre on August 21, 1893. Thereby he has rendered us the service of showing us how far the English drama has progressed during the last two decades. "Liberty Hall" is an excellent composition of its kind. Like Pinero's "Sweet Lavender," which antedated it by five years, it was written in emulation of the efforts of T. W. Robertson, the father of our modern English comedy. It is as good as any of the Robertson plays, and better than most of them, but it seems exceedingly old-fashioned to-day. Not only does it seem old-fashioned in form, because of its frequent use of soliloquies and asides, but it seems even more old-fashioned in material, because of what may be called the girls'-boarding-school attitude that it assumes toward life. It is extremely sentimental. The characters are not selected from life itself, but from the traditional portrait-gallery of the theatre. They do not behave like human beings, but like creatures either too bad or good for human nature's daily food; and instead of speaking the vernacular of actual conversation, they talk to each other in a stilted rhetoric inherited from the eighteenth century. It is good to see this old play once again, if only to remind ourselves of the importance of the epoch-making revolution in the English drama which was effected by the great Pinero when he brought forth "The Second Mrs. Tanqueray."

### "LES AVARIÉS"

UNDER the auspices of the sociological fund of the *Medical Review of Reviews*, a few private performances have been given in New York, and several others are soon to be given in other cities, of *"Les Avariés,"* a social tract in three acts by the greatest living dramatist of France, Eugène Brieux. The piece is acted in an English translation by John Pollock entitled "Damaged Goods." It is a study of the disease of syphilis in its bearing on marriage, and it inculcates with especial emphasis the tragic results of ignorance in fostering the ravages of this insidious disease among the innocent members of society. The play has been produced only once in Paris, in the year 1902, and subsequent performances have been forbidden by the censorship; but in its printed form it has attained a wide currency in France and among the other nations.

It is to be regretted that this serious and earnest work, if it is to be acted at all, should be produced only privately; for an audience of medical and literary specialists is precisely the sort of audience that stands least in need of the information that it propagates. It would seem to be especially desirable that the play should be brought to the attention of those younger citizens, of both sexes, whose physical safety is endangered by deficient education in this exceedingly important subject.

From the secondary standpoint of dramatic criticism, it should be stated, for the information of Americans who as yet are unacquainted with the great works of Brieux, that *"Les Avariés"* is by no means one of the best of his plays, and that it must not be regarded as representative of the general mood and method of his art. It was written frankly as a tract. The entire first act is taken up with a dialogue between two people, and the third act exhibits no inevitable narrative relation to the rest of the play. It is not often that this great artist has thus sacrificed the exigencies of dramatic structure for the purpose of inculcating his thesis more directly and emphatically.

Yet, considered merely from this same dramatic standpoint, it must be admitted that *"Les Avariés"* contains several scenes of great theatrical effectiveness. The second curtain-fall, for instance, is a moment of appalling power. And even in those passages in which the dialogue is least dramatic, it enchains the attention by its intellectual earnestness and by its unembarrassed lucidity of exposition.

To that admirable actor, Mr. Richard Bennett, who plays the chief part, is due the credit for securing the production of the tract upon our stage. Others in the cast are: Mr. Wilton Lackaye, Mr. Dodson Mitchell, Miss Grace Elliston, Miss Amelia Gardner, and Miss Margaret Wycherley. The piece is exceedingly well acted, and every one associated with the production should be congratulated for the high-minded spirit that has been displayed in the execution of the undertaking.

### "EVERYMAN"

IT is no longer necessary at this date to expatiate upon the merits of "Everyman," which is known to all students of the drama as the greatest of the morality plays which have been bequeathed to us by the fifteenth century; but it should be noted that the present performance of this medieval allegory at the Children's Theatre is superior to the performances which were offered in this country a dozen years ago. Miss Edith Wynne Matthison again assumes the part of Everyman. Her performance of this character is not only the best accomplishment of her own career, but it must also be recorded as the most beautiful achievement of the elocutionary art which is current on our stage to-day. Mr. Ben Greet, who staged the production, eloquently reads the didactic commentary of the Doctour; the other parts are adequately played; and the production seems especially well-suited to the intimate auditorium perched high above the din and clangor of our modern and irreverent metropolis.

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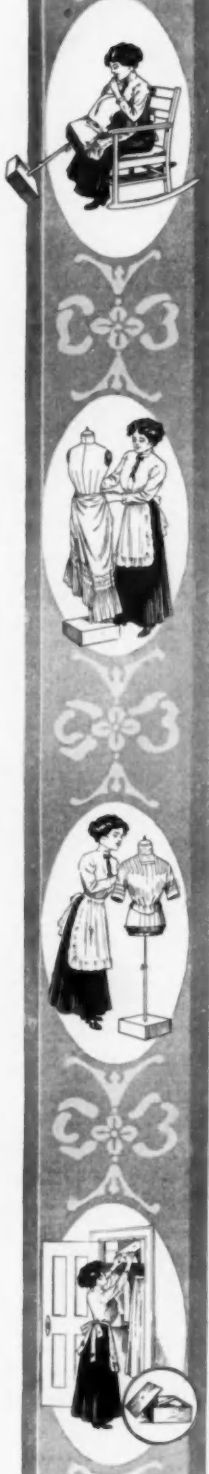

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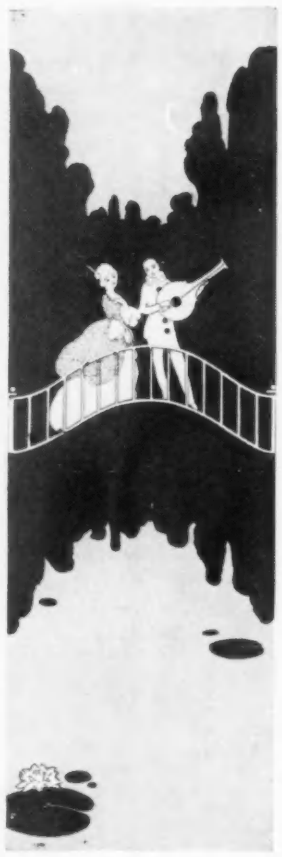
# A R T



IT is a question whether the opening of the Spring Academy right upon the heels of the departed International Exhibition was fortunate or unfortunate. If the latter did nothing else, it did awaken an unprecedented interest in the pictorial arts. This interest could not have died at the door of the Academy. Indeed, it is possible that the eighty-eighth annual exhibition, coming at this time, proved a shock to the most frequent visitors to the armory who strayed to the Fine Arts Building. The spirit of unrest or of youth which characterized the earlier exhibition was a shock to which, through familiarity, one became accustomed. The extreme peacefulness which reigned quite sublimely at the Academy is at home there, and yet this time one came upon it with surprise.

American art here may be said to be saner than sanity itself. Assuredly it is more cold-blooded than the sanity considered so commonplace in life. The catalogue of the present collection contains 315 numbers, fifteen of which note sculpture exhibitions, and the remainder paintings. Before the jury gathered for this exhibition, it is said, a desperate attempt was made to infuse more life into it than its predecessors had possessed. This attempt at reconstruction apparently met with little success, and that is well.

THE POLITE ACADEMICIANS

The place of the Academy in the roster of American exhibitions is of particular significance. To it alone perhaps—excepting, probably, water color exhibitions—may one turn for a conclusive example of a certain phase of our art that is duplicated in the art of no other nation.

It has often been said that the Academy was the Old Salon on a smaller scale. This is a sweeping and an untrue statement. The Old Salon is a sensational exhibition; it sponsors a very great variety of stories, demanding only that these stories be couched in polite, academic language. Our Academy is more autocratic and arbitrary; it regulates expression and language alike; it opens its doors to exponents of peace and of the power of tradition, thus giving an impression of the national art that is sedate, calm, unflurried. The visitor is given pause only by able craftsmanship, well-considered color, justly stated values, never by the shock of a virulently presented idea. Indeed, that which the Academy particularly lacks, from any point of view, is the presentment of ideas. It is an exposition of technique.

The Academy as it was years ago, before the sunlight of the Impressionists had succeeded in peeking through cracks in the old blinds, was aptly represented in a canvas ("The Gang") from the brush of the late J. G. Brown. Mr. Brown, like Mr. Kenyon Cox, was a man of very determined opinions. He never turned to look back, he never stood upon his toes in order to see ahead. When he was young, he mapped out a course to pursue, and he pursued it till his death. The movements in art that appeared upon the horizon during his long life, some to stay and others to vanish as rapidly as they had come, passed by him as a pageant that attracted him not a whit. The Academy without him will lack one of those mileposts that for a quarter of a century have been indebatable proof of its consistent, if slow and safe, advance. From Brown to George Bellows, who was awarded the First Hallgarten Prize for his "Little Girl," is a jump for which the Academy might well be pardoned a boast. It is not, however, a prodigious leap toward the really modern even though the young man is generally catalogued as a modern. His "Little Girl" is not more modern than the work of Whistler, who was indebted to Velasquez as well as to the ancient masters of Japan.

The advance of the Academy has been, after all is said, but an advance in color; and even here it has taken only a tentative and careful step ahead. One finds it particularly exemplified in the works of the landscape painters—Ernest Lawson, E. W. Redfield, Elmer Schofield, Robert Spencer, winner of the second Hallgarten prize, Gardner Symons, to whom was awarded the Saltus Medal for Merit, Frieseke, Daniel Garber, Gifford Beal, awarded the Thomas B. Clark prize, R. Sloan Bredin, Charles Rosen, R. H. Nisbet, and Chauncey F. Ryder. With this group of admirable painters, however, one feels that the diction is ever a primary consideration. They are painters first and artists later—artists when the consideration due to their craft permits the flight into the higher realm.

DISTRIBUTING PRAISE AND BLAME

Cecilia Beaux's "Portrait Study" was, without a doubt, the most conspicuous canvas from the point of handling of all those in the collection. Childe Hassam's "Reflected Sunlight" was disappointing. Horatio Walker's "Morning" was good in color, a quality that attracted despite the attention claimed by the style. Harry W. Watrous's "For the Sake of His Soul" is one of the pictures before which many stop. There is vigorous, if academic, painting in the contributions of Thomas Eakins. The works of Martha Walter, John F. Carlson, E. L. Ipsen, Dimitri Romanoffski, John C. Johansen, Haggin, Walter Griffin, Hays, J. R. Koopman, and Van D. Perrine, who has become intensely interested in the decorative themes created by the play of strong wind, were all noteworthy.

THE TEN AMERICAN PAINTERS

The existence of a spirit of democracy in this country is, perhaps, the greatest of our many American boasts. Even amid our more or less official art societies the democratic claim is made, no matter to what small extent it may rest, upon a basis of truth. There is but

(*Continued on page* 126)

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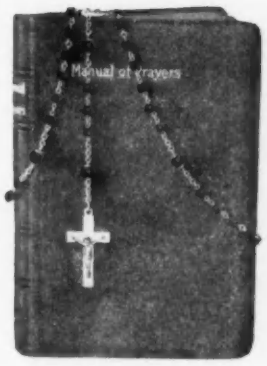


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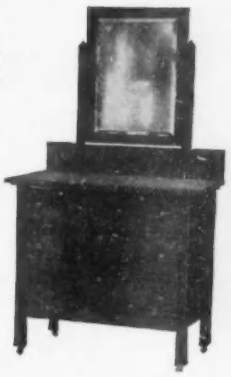

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# A R T

(*Continued from page* 124)

one evident exception to this rule, but one body of painters to which any application of the word democracy or of the idea it implies would be footless and useless deception—the Ten American Painters whose annual exhibition was held at the Montross Gallery until April 5th. It was not so many years ago that "The Ten" seceded from the Academy in an effort to breathe the fine air of freedom. In so far as their exhibitions continue to be held, the secession was an undeniably successful one. At the present exhibition, however, one could not help but feel that the spirit of the secession, as was the case with the Society of American Artists, has died a natural death. Indeed "The Ten" have, in a sense, out-academied the Academy, noteworthily in their adherence to rule, the main cause for their secession. This slavishness was decried, and is decried to-day, because the rule under consideration is abstract and certain to become stereotyped, having nothing to do with nature; it was borrowed from the handbooks of art, not from the open and changeable face of nature.

The Ten American Painters, as a matter of fact, may be said to be the most aristocratic group of artists in the world. They speak a language peculiarly their own, that of extreme culture; it is studied in intonation, in construction, and in selection. There are no shocks at the exhibitions of "The Ten," though there is no small degree of daring.

Childe Hassam and J. Alden Weir are men who have consistently retained their individuality, and whose pictures here prove the exquisitely trained quality of their perception. Both of them, like true Americans, talk upon very polite subjects, and, like any Academician, depend upon their diction, its personal note, to retain interest. Hassam is particularly capable. His language is that of the optimist and of the sunworshiper. His translation of sunlight is nearly literal. Weir borrows warmth from the spirit of the sun, and in that sense is a symbolist. William M. Chase in the present show proves that his theory of "art for art's sake" may be pushed to a convincing point. He is, perhaps, the only one of our painters who lends life and beauty to still life. Dewing repeats himself too often. De Camp, if he is not a very great artist, is certainly a great painter. Benson and Tarbell and Symons were here, but, perhaps, not so happily as usual.

### THE FASHIONABLE ERROR

Portraits by Louis Mark, the Hungarian painter, whose work became known to Americans through an exhibition held at the National Arts Club some years ago, were recently shown at the Knoedler Gallery. Mr. Mark has fallen into an error common among portrait painters. Perhaps fashion demands the existence of this error. One finds it very obviously expressed in the later works of that master technician, Boldini, who sacrifices people to it more than does Mr. Mark. Nevertheless, Mr. Mark does carry the fault very far. There are fashions in dress, in manner, in talking, and now we have a fashion in the handling of portraits which decidedly lacks much of the wisdom which, admittedly or not, is inherent in the others. For this fashion in the painting of portraits demands that the subject be subservient and that the painter display his dexterity at the expense of the subject. Following it, Mr. Mark, with swing and dash and a fine display of acrobatics, paints wonderful gowns, sinuous attitudes, but people not at all; for before this onslaught no real person could continue to exist. Among those represented in this collection are Mrs. Charles B. Alexander, Mr. Henry Clews, Mrs. James B. Clews, Mrs. Isaac Guggenheimer, Mrs. James H. Kidder, Mrs. Robert Livingston, Miss Natalie Merrill, Mrs. T. J. Oakley Rhinelander, Mrs. Joseph Rowan, Mrs. Arthur Ryle, and Mrs. Robert E. Tod.

### IN OIL AND IN WATER

Across the street from this exhibition, at the Reinhardt Gallery, were shown a number of portraits by Wilhelm Funk who, as time advances, becomes more and more like the "Early Englishmen." In this collection were portraits of Mrs. George A. Kessler, Miss Dorothea McKinnon, Mrs. George Gordon Moore, Mrs. James K. McGuire, Miss Virginia Moore, and Colonel George A. Waring.

An exhibition of paintings and water colors by Walter Gay at the galleries of E. Gimpel and Wildenstein attracted through its elegance. The entire collection was made up of interiors of the homes of the wealthy. One picture was loaned for this exhibition by the Metropolitan Museum of Art; another came from the Luxembourg in Paris; others from the collection of Madame la comtesse de Beauchamp, Mr. Archer Huntington, the marquise de Ganay, Mrs. William K. Vanderbilt, the Marchioness de Ripon, Mr. Thomas F. Ryan, Mrs. George R. Fearing, Jr., and the Duke of Sunderland.

### THE BORDEN SALE

The feature of the recent M. C. D. Borden sale, conducted by the American Art Association, which reached a total of $1,608,256.50, was the price paid for a little Daumier, "Le Wagon de troisieme classe." This picture brought $40,000 or just $5,000 less than the famous Hals of the collection, the portrait of the Rev. Caspar Sibelius. It evidenced the fact, as did the Degas sold at the Rouart collection sale for $95,000, that there is a growing demand for the work of the great Independents of art. It showed that the growth of that demand, begun in Paris, has at last reached our shores. It proved, just as the Armory exhibition proves, that today is the day of the Independents.

The eighty-two paintings of the Borden collection brought $1,244,725; the objects of art, $163,029; and the library, $200,502.50. The top price of the entire sale was $130,000 given by M. Knoedler & Co. for Rembrandt's "Lucretia Stabbing Herself." Other pictures that brought $30,000 or more are as follows:

| | |
|---|---|
| "The Regatta Off East Cowes Castle," by J. M. W. Turner; W. W. Seaman, agent | $105,000 |
| "Mrs. Arbuthnot," by Hoppner; Scott & Fowles | 60,500 |
| "The Willow Tree," by Old Chrome; C. K. G. Billings | 55,500 |
| "The Willett Children," by Romney; Scott & Fowles | 100,000 |
| "Countess of Glencairn," by Romney; Knoedler & Co. | 57,000 |
| "Le Pont de Mantes," by Corot; Senator W. A. Clark | 41,000 |
| "The Willows," by Daubigny; Senator W. A. Clark | 30,000 |

Another sale was that of the art property and collections of Captain and Mrs. Philip Lydig that were sold at the American Art Galleries on April 4th. Gothic and sixteenth-century art formed the major part of the Lydig collections. The pictures were not many. Among them one found to admire particularly the Botticelli "Venus" from the Ferroni collection; Madonnas by the Siennese painters, Sano di Pietro, Matteo di Giovanni, and Neroccio di Bartolomeo; Del Mazo's "Infanta Margarita," and two examples of Moro. These were all shown last year at Copley Hall, in Boston.

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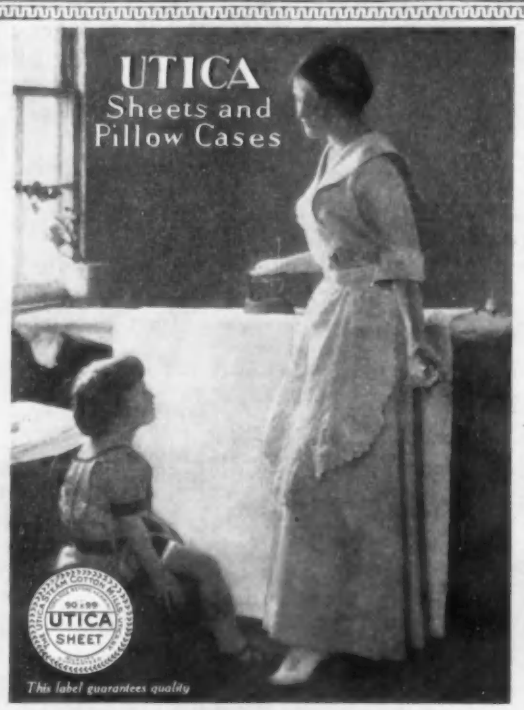


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UTICA STEAM & MOHAWK VALLEY COTTON MILLS, Utica, N. Y.

*Established 1848. Times change, but "Utica" remains a Standard*


# AS SEEN BY HIM

*(Continued from page 33)*

disregard the master, and (culmination of the unfitness of things) they follow the hunt in motors. This last is the unpardonable sin from the point of view of the conservative hunting counties of England.

### A NEW RACE DWELLS UPON THE LAND

In this country, too, we are having similar experiences. The Meadow Brook Hunt has a new M. F. H., the genial Harry Nicholas, but in this, the best-known hunt in America, we find what seems to be the beginning of the end. In other days the farmers sometimes followed the hunt at a distance, and once at a hunt in Orange County, they came to the meet in their wagons, cheered the hounds and the huntsmen at the start, and were in at the death. But they were not in the way. Now, however, the roads are filled with the encumbering motors of tradespeople who must see, if they can not take part in, the "sport royal." For with the disappearance of the farmer there has come to dwell upon his lands another race—commuters from town, who live in "bran new" parks in "bran new" architectural monstrosities. They have the "very latest" in everything, but there is lacking, somehow, the note of sincerity. We distrust their last motor model—just from the Madison Square Garden exhibit—and we have a suspicion that even their clothes are copies from second-class shops, just as their houses are economical reproductions of better things.

When I see these people gradually abandoning their own clubs—built for them in their own parks—where night after night they may play auction and cooncan, and do the very last turkey and tango steps to the very newest rag, I crawl into my conservative shell, and pray that they will let me alone in my own club. Some of my more radical friends laugh at me.

"Why not welcome them, even if they are the children of your butcher, your baker, and your candlestick maker, and come from a tribe which has tented in the fastnesses of the Bronx and Harlem, in the wildernesses of the West Side, and in the remote bypaths and fields of Williamsburg, or Brooklyn, or Newark, or somewhere else?"

Others smile indulgently and say, "My dear man, do you not, with all your grumbling, use their broad, well-kept roads, motor through their parks and past their villas, and are you not inwardly thankful that these improvements have taken the place of the old mud roads, the dirty, unpainted farmhouses, and the ramshackle taverns of the past? This is progress. Why should not these people come to Piping Rock, or to the hunt race meets, or to the polo games? Have they not the right to avail themselves of all the attractions which their new surroundings offer?"

I fear I am fast becoming an unmitigated snob who would say to the unoffending stranger, as did the late Duke of Grafton, "Sir, I keep these hounds for myself, my tenants, and my friends. You are neither. Go home." But I fear there is no possibility of stemming the tide of innovation, of keeping the country rural. The vulgarities and shoddy crudities must gradually creep into the country. In every country place we will find, some spring, that the little inn at the end of the road has changed owners. It is freshly painted; it is now an "auto rest"; and on a great expanse of cheap cardboard stuck in the front window is the crudely painted notice: "Cabaret and trotting afternoon and night."

Heaven bless and keep us!

# *The* MOTOR BRANCH *of* PARIS CLUBDOM

*(Continued from page 86)*

an interesting history, due chiefly to the excitement of a law suit carried on by the heirs against Pope Leo XIII, to whom the old marquis de Plessis-Bellière willed his goods and chattels. The heirs won, and the club is in undisturbed possession.

The exterior and the colonnade dating from the time of Louis XVI have been left intact, but the interior, which was in a state of dilapidation, has been entirely remodeled and supplied with every modern convenience and luxury. A sister palace at the side shelters the Ministère de la Marine. Both were designed by the architect Gabriel, and form a unique decoration to the rue de Rivoli.

One enters directly from the street into a paved court. At the right is the loge of the concierge, the entrance for the personnel, the offices, and the dressing-rooms. In the back is the three-storied garage—cellar, ground-floor, and entresol—with a capacity for over two hundred machines, and supplied with a large elevator for mounting the cars from one floor to the next. At the left, a magnificent staircase leads to the reception-room; on the same floor with this is a smaller reception-room for visitors, the office for exhibitions, and the private salons where members may receive their friends. On the first, or, in American parlance, on the second, floor, is the club proper, with its wonderful suite of rooms opening onto the celebrated loggia of the Place de la Concorde. This consists of the dining-room, billiard-room (and billiards, by the way, is the only game allowed), and the gallery, which leads to a theatre delightfully arranged for amateur performances; it seats three hundred persons. On the third floor is a large library, an ante-room or vestibule where notices are posted, and a room for committee meetings. Another billiard-room, a smaller dining-room for guests, and the kitchens occupy the fourth floor, above which, on the roof, is a two-storied, terraced garden. Here fountains bubble merrily from a good-sized pool.

### THE BANISHMENT OF EVE

As might be supposed, women are rigorously excluded from the club. In its earlier days, before the true English spirit of man finding amusement in man had so deeply taken root, the wives of members had the right to come one day a week for tea or dinner. This is now entirely changed, and the fair sex are admitted but once or twice a year to a reception, an exhibition, or some other form of entertainment, esthetic or otherwise, but always a social event.

This fall an extensive suite of sports-rooms was added, consisting of a gallery for pistol practice, an enormous room for fencing, a boxing-room, a gymnasium, Turkish baths, and a room for massage. These form four sides of an inner court and open out onto a marble gallery that leads by broad, low steps to two sumptuous swimming-pools. At the far end of the suite of exercising-rooms is a rest-room and—an American bar.

## Silk Gloves

**More Popular Than Ever**

The fashion of wearing silk gloves in black and white or appropriate shades during spring and summer has become almost universal.

Women who endured the discomfort of kid gloves in warm weather rather than wear an *ill-fitting* silk glove have learned that

FOWNES KID FITTING SILK GLOVES

are not only distinguished in appearance and perfect in fit, but will *retain* their shape.

On account of the very superior quality of texture and handiwork, our silk gloves have actually created new standards of value, while costing no more than others.

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***Double Tips***
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*New O-G Colonial Design—Spanish Cuban heel, cut steel buckle, soft dull calf & Pat. colt.*

*FREE DELIVERY.* Upon receipt of money order we will send you a pair of these beautiful pumps by parcel post, charges prepaid.

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**(CHIN SUPPORTER)**

A marvelous patented French invention—the one device which will positively prevent or overcome the double chin, the drooping mouth, the lines about the nose and mouth and the wilted throat. It also insures proper normal breathing and prevents throat affections caused by mouth breathing.

It is made of a special knitted fabric, both comfortable and durable, and *has no rubber to overheat, wilt, shrivel or wrinkle the skin.* It is the one Chin Supporter which always holds securely to the head.

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An incomparable preparation that gives a delicately clear and velvety whiteness to the face, neck and arms. More lasting than powder, and an invaluable adjunct for the day or the evening toilet.

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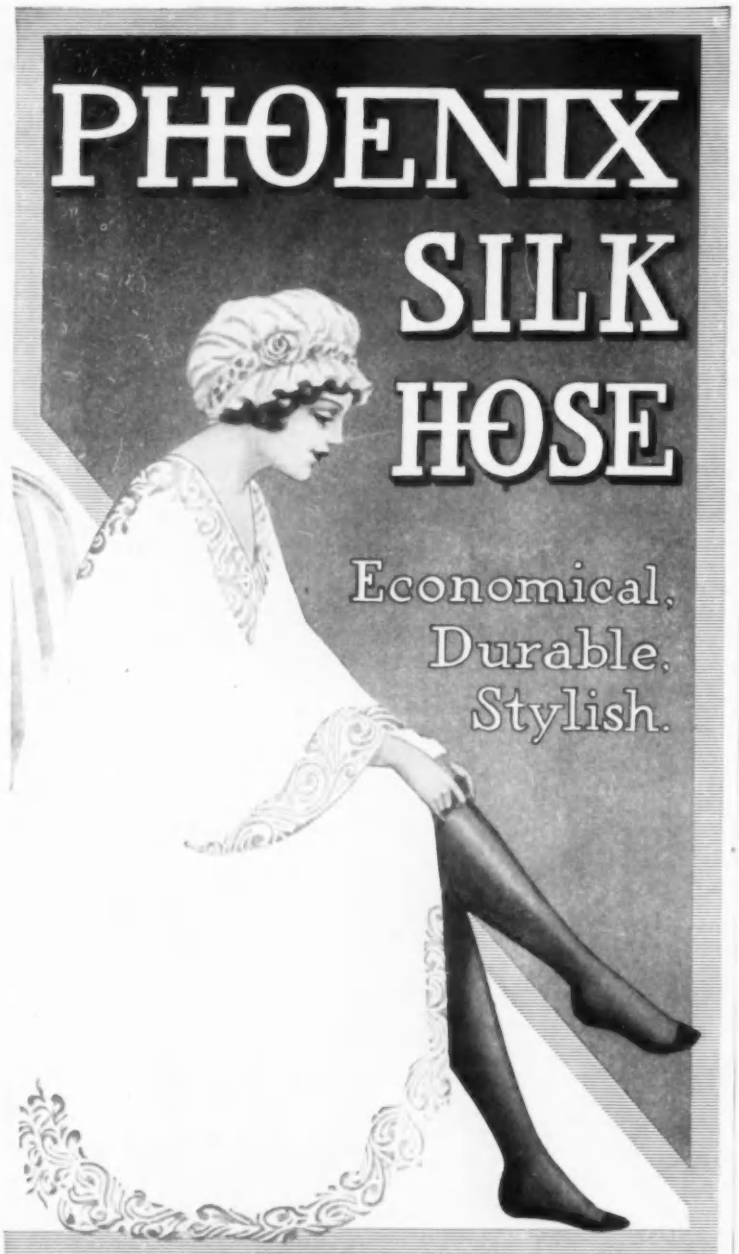


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Phoenix silk hose is made of the very finest thread silk obtainable—absolutely devoid of injurious 'loading' or artificial 'weighting.' It fits smoothly "from top to toe."

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At good Haberdashers, Dry Goods and Department Stores

"Made in America" by the
PHOENIX KNITTING WORKS, 246 Broadway, Milwaukee


# *The* MODE *in* MINIATURE

(*Continued from page* 31)

happy idea of modeling the wax heads into caricatures of famous Parisians. The manner of dressing the hair, the carriage of the head, the droop of an eyelid, or a trick of gesture was quickly caught and so cleverly reproduced, that as soon as a collection of these amusing caricatures was exhibited all the world flocked to see them.

### THESE DOLLS IN THE "FLESH"

Just how cleverly made these manikins are, how lifelike is their grouping, is shown by the illustrations on page 31. There is a most charming air of intimacy about the "*Causerie*" and "*L'Heure du Thé*." In the former are seen sitting on a pillow-filled sofa, two Parisiennes who are models for 1913 evening fashions. The figure at the left wears a gown of gold brocaded tissue with a short, square train and a skirt slightly cut up at the ankle. The bodice and the long, cutaway tunic are of black Chantilly lace over the foundation of gold. The corsage bouquet of roses in soft cerise tones and the gold bag from which Madame will later settle her bridge accounts are the touches that make these manikins so delightful.

The swathed girdle that has been introduced so generally this spring is shown in the costume on the right. The bodice of the dress is of white tulle over flesh-covered chiffon with a band of blue that matches the feather pompon worn in the hair. The skirt is of rosè-pink charmeuse with the girdle drapery of silver tissue.

### THE AIR OF INTIMACY

"*L'Heure du Thé*" is a familiar sight at the Pré Catalan where the Parisienne drinks her cup of tea out-of-doors. The seated figure is wearing a gown which suggests the lines of one of Premet's most attractive models. The lower part of the skirt is of a fine, corded silk in a new Callot blue, with the lower part of the bodice and the shaped cutaway of moire antique. Chiffon of the same color forms the top of the bodice, and the neck has the standing *plissé* of net, which is one of the very feminine notes of the spring fashions. The girdle and sash are of a soft ochre tint which is repeated in the small turban with its two spindly feathers, worn with a veil matching it in color.

The standing figure wears a costume not only very new in line but in materials. The Eton jacket is of that brilliantly colored, open crochet, which is one of Rodier's great novelties this year. The double revers are of green velvet caught at the waist-line by a rose in the reds and greens of the coat. The skirt is of ribbed white crêpe, known as *crêpe côte de cheval*, which is having a great success in plain colors. The lower part of the skirt is of white charmeuse draped like a tunic. A small, round, white toque trimmed with brilliantly colored flowers and green grasses completes the costume.

Daring is the pose of the manikin on the right, whom Mesdames Lafitte-Désirat have dressed for Armenonville. The gown is draped up in the front to give the pannier line, with a tunic of thread lace falling from underneath it. The lace is used again on the bodice as an outline for a vest of tulle. Lace parasol, cordelière bag, large corsage bouquet, and feathered hat are all in keeping with the gown and demonstrate the latest fancies of Madame la Mode.

### THE FLATTERY OF IMITATION

The pioneers in this particular field of art, this firm of sisters, complemented now by a third, Mlle. Bausset, have been flattered by many imitators ever since the beginning of their career. The only follower in Paris worth considering is one who is by no means an imitator, as her work is on an entirely different plane; that is Mlle. Riera, an American of Spanish descent, who has lived so long in France that her English speech is marked by a strong foreign accent.

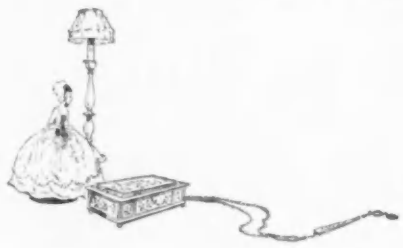
Mlle. Riera was an artist who, during a long convalescence when time hung heavy on her once busy hands, sought childishly to amuse herself. Her special taste led her to the study of old fashions, and eventually, to the idea of creating a court of dolls gowned after the manner of famous women of other times, exactly reproducing the beautiful colors of their costumes, their graceful draperies, and magnificent jewels. Her very first attempts showed such fidelity to her originals, such careful attention to details, that they immediately attracted serious attention, and so Mlle. Riera found her métier.

### FAMOUS COLLECTIONS

In 1907 she exhibited a group in the Salon de la Société Nationale des Beaux-Arts. Since then she has gained gold medals and money prizes, and has been honored by the admission of her dolls into the section of the *Arts Decoratifs* in the Louvre. In his gallery in London, Baron Northcliffe, the well-known journalist and proprietor of several English newspapers, has an assemblage of Riera dolls which has become famous; and from other collectors and from museums, Mademoiselle has received many orders. The year after she exhibited at the Salon, a house in Philadelphia ordered from her a collection of two dozen dolls, gowned to represent modes extending over a long period. The collection began with a figure showing graceful Grecian draperies, and ended with a Paris race day toilette in fashion at the end of the summer of 1908.

Three years ago she exhibited at the Beaux-Arts Salon at the Bagatelle Palace a splendid collection of her dolls, about forty in number, embracing the whole history of dress from the first covering of furs and feathers to the Parisian belle turned out by the rue de la Paix. It elicited so much admiration that she was showered with offers to purchase the entire collection or separate dolls from it. An amusingly prohibitive price was given to all inquirers, for, as it belonged to a wealthy private collector, it could not be purchased for any sum of money. Since that time Mlle. Riera has added about twenty dolls to

(*Continued on page* 132)



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Its lather is rich and refreshing, and its mildness a balm to the most delicate skin. Try it.

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For Sale by drug and department stores

*10 cents the cake — 50c the box of 6*



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Originality—
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## ANSWERS *to* CORRESPONDENTS

VOGUE stands ready to fill the rôle of an authoritative, friendly, cultivated adviser, always at your service. Any reader can obtain from this department an answer to any question on dress, etiquette, social conventions, schools, smart equipments, entertaining, and purchasing, by complying with the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

To Mrs. C. H. E.

Will you kindly tell me how children's socks may be kept up without the elastic being conspicuous; also the correct distance between knee and ankle for the dress of a two-year-old child?

Ans.—The only way to keep children's socks up is lightly to tack elastic on the inside at the very top. If the elastic is put in well it shows very little. The dress of a two-year-old child should just cover the knees, that is, should not be short enough to slip up above the child's knees when it sits down.

To Mrs. S. B.

Kindly tell me how to acknowledge floral tributes of sympathy sent for a funeral. Is a printed form or a personal note better taste? Also how long should mourning be worn, and what is the correct mourning for the death of a mother-in-law?

Ans.—It is very much more polite to send a personal note of thanks for flowers received at any time—for a funeral or any other occasion. How long mourning is worn for a mother-in-law depends upon how intimate with the family she has been. Some mothers-in-law live with the family or see a great deal of them and become very much more attached than others. The duration of mourning for a mother-in-law depends, therefore, rather upon personal feeling than upon convention. For a mother-in-law of whom you have seen very little and who lives in another city, mourning for three months is considered long enough. There is really no set rule for any length of time beyond the three months. Very deep mourning is not worn, simply black.

## *The* MODE *in* MINIATURE

(*Continued from page* 130)

that special collection, and she has a standing order to increase the number at her own time.

At present Mlle. Riera is engaged in wonderfully portraying the costumes and dancing poses of members of the Russian ballet. These impersonations differ from her historic dolls in as much as the bodies are more carefully formed, and finished legs and arms are attached. In the case of these posturing figures this is necessary; with the others the long clothing conceals any deficiency in finish. Although this group will not be finished until the end of the summer, several offers have already been made for it, but it will not be sold until after it has been exhibited in Paris, and the money value of it will then be judged by the measure of its success.

THE LABOR OF DETAIL

The actual amount of labor involved in the dressing of these historic dolls is quite tremendous; unlike the clothing of the Lafitte-Désirat dolls these gowns are actually sewed, and every stitch in them is taken by her own hands. Ribbons—mere threads of color—are puckered into tiny ruches and frills; hems are edged with Lilliputian puffings; and bits of embroidery and diminutive lace insets adorn rich velvets and heavy silks. The curls, braids, puffs, and jewels on the elaborately coiffed heads are all arranged by deft finger touches, for it would seem as though anything heavier than a touch would demolish them.

To reproduce accurately, in modern materials, the colors of the fabrics of bygone centuries it was necessary for Mlle. Riera to go into the study of dyes, and she has now become reasonably sure of her color shading. In her workshop stands a table covered with an orderly litter of bottles and dishes of strange liquids which she has ambitiously named her *teinturerie*.

To every one interested in the business of gowning in any form, the study of a collection of these historic dolls is of great educational value. The old saying that "there is nothing new under the sun" seems borne out, for an examination of them clearly shows the source from which is derived the inspiration for special features presented to us each season by the great designers who are in many ways only copyists. The new fashions are simply derived from the old ones, but in the metamorphosis something different is evolved.

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**Props.**
**37 Great Jones St., New York**


# *The* DANCES *of* RUTH ST. DENIS

*(Illustrations on page 67)*

IT is always fascinating to have a "glimpse behind the scenes," and especially so when a new production is to be seen in the making. Enter, then, the studio of Miss Ruth St. Denis when she is at work on the preparation of those dances set in a dainty Japanese pantomime which she has recently produced. Fleet-footed Japanese artists and dressmakers flit about, some carrying bewildering armfuls of kimonos, others deftly painting screens for the setting of the dances, still others rehearsing the steps of a dance. The studio walls are covered with Japanese prints, bronzes, and swords, and on the tables are books on Japanese literature, religion, manners, and customs.

Miss St. Denis is seated, Japanese fashion, between two natives who appear in the dance-pantomime. Over and over again they rehearse each scene, giving the most painstaking care to every slightest detail. The natives are naturally and intensely expressive, and quite free from self-consciousness.

### THE STORY SHE DANCES

Such is a typical scene in Miss St. Denis's studio. The idea, the impulse of her many dances, is always Miss St. Denis's own, but after its conception she surrounds herself with the people and the atmosphere of the country she wishes to represent, so that the spirit of the dances may be true to the spirit of the race.

When one understands all that has gone into the making of this short pantomime, one ceases to wonder that Miss St. Denis has been working for almost two years on the series of dances for it.

The story itself, adapted from one of Lafcadio Hearn's delightful books, is largely pantomime in dancing, and the little scenes from the life of old Japan are artistic and picturesque.

The first scene introduces a certain devout priest of old Japan who longed for a vision of the Fugen Bosatsu. He was told by a prophetic voice that if he would go to the house of a certain courtesan, called O-Mika, his wish would be granted. The good priest was greatly surprised and not a little dubious over the strange directions, but he obediently followed them.

The second scene presents a street near the house of O-Mika. She has made an appointment to meet two lovers at the same time and place, who, arriving at the trysting-place before she does, fall to fighting. She presently appears and separates them before the fight proves fatal, bidding them to come to her in the evening, when she will give the Saki cup to the favored one. In the evening at her home she appears before her guests in wonderful, shimmering robes, and entertains them with conversation and dancing. In the midst of the revelry the old priest seeks admission. At first he is refused, but when he says that he comes by the will of the great Fugen Bosatsu, the servants do not dare debar his entrance. As he sits silently and unnoticed among the other guests O-Mika dances the wonderful Saki dance, holding in her hand the Saki cup. When she is about to offer the cup to her favored suitor she catches the eye of the priest. His holiness works a sudden change in her, and impulsively she gives the cup to him. By a subtle movement of the dancer the Saki cup is

*(Continued on page 136)*


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No. 6453—Gun Metal Oxford; button.
No. 6525—Sterling (patent) Colt Oxford.
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*is necessary for your protection. Many garments were sold this past season as being made from "Worumbo Chinchilla," which were in reality made from inferior materials.*


## *The* DANCES *of* RUTH ST. DENIS

(*Continued from page* 134)

changed into the lotus flower, which is typical of the cup of divine life, and presently when O-Mika lets fall her outer kimono she stands transformed into the semblance of the Fugen Bosatsu. By this bit of delicate Japanese artistry we are reminded that in the most despised person—in the commonest thing—is the essence of the Divine.

In this play Miss St. Denis has accomplished a most difficult artistic triumph—she has completely transformed her personality, making of it but a channel for the expression of her idea. Her achievement is yet more amazing when it is considered that the art of India and of Egypt, which she has previously portrayed, is the antithesis of the art of Japan, not alone in idea, but in material expression. The lines of the Indian dance are all aspiring, upward and outward. Those of the Japanese dance are inward and more or less contracted, as the Japanese ideal is one of personal depreciation; the women especially seem to apologize for their encumbrance of the earth. The very courtesy of the Japanese is virtually self-effacement. For a western woman to incarnate this utterly alien atmosphere and express it through spontaneous movements of the body is a wonderful accomplishment. Miss St. Denis has absorbed the qualities of the Japanese mind until her interpretation of these dances comes truly from within, and is not merely something acquired from the outside. This is why her work interests thoughtful and artistic people who return again and yet again to see her.

### ORIENTAL DRESSMAKERS

Miss St. Denis has a wonderful sense of color, which she uses to advantage in creating her gorgeous oriental costumes. A very interesting thing about these costumes is that she not only designs them herself, but that they are made in her own studio by Japanese dressmakers who study old Japanese prints for "fashions."

In the first, or cherry blossom, dance, Miss St. Denis appears in a wonderful robe of black satin embroidered in gold, and carries a quaint, extravagantly large muff. The satin robe is worn over a petticoat of crimson, and there are bright touches of cerise at the bottom of the skirt and sleeves. Over this is worn a wonderful mantle of cloth-of-gold brocaded in red.

In the fan dance she wears a marvelous kimono with a train nearly four yards long, and although it must be exceedingly difficult to dance in such a robe, Miss St. Denis accomplishes it most effectively.

### IMAGINATION PLUS WORK

Strange to say, the creator of these dances, so true to the spirit of the orient, has never been either in India or Japan. Her imagination, inspired by constant, intimate association with Japanese people, and backed by much research work and patient attention to details, has obtained for her a wonderfully accurate knowledge of the so different Japanese temperament.

There was much criticism when, some time ago, Miss St. Denis first appeared in public in her Indian dances. Although one lady admitted that she "had the most decent way of appearing nude of anyone in New York," the public at large was a bit stunned by what it called her audacity, and she was much misunderstood. The criticism has now been changed into an appreciation of her faithfully artistic work, and a better understanding of what she is trying to do—to present abstract ideas in a beautiful form.


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Tricot with *few* bones

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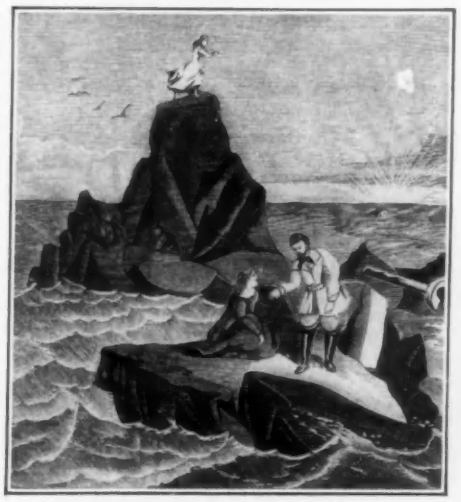

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# Porto Rican Needlework

For the Bride's Linen Chest:

Luncheon Sets, Towels and many other attractive Linens which appeal to the Housekeeper as well as the Bride.

Robert A. Miller
17 West 45th Street
New York City

Ponce, Porto Rico — San Juan, Porto Rico

Representatives in many of the larger towns in U. S.

# The JULIET GLOVE

*Medicated Chamois*

*The White Wonder of Juliet's Hands—Shakespeare*

**Whitens, Softens and Beautifies the Hands**

It is a medicated chamois glove of finest quality; so good looking and comfortable, that it may be worn motoring, shopping, resting or sleeping. Thus the process of whitening and softening goes on steadily, without effort or inconvenience to the wearer.

**The Juliet Paste** is absolutely essential to the success of the Juliet Glove. It must be applied according to instructions, and never penetrates the glove.

*The Juliet Glove is made in wrist and elbow length, $3 and $4 respectively. With each pair is given free a $1 jar of Juliet Paste.*

**Sent Post paid**

With a dollar box of Juliet Paste Medication for $3

Mention glove size when ordering

THE JULIET COMPANY, 211 W. 20th St., N. Y. City

For Sale by P. F. FERRIERE, FRENCH PERFUME SHOP, 162 West 22nd Street, N. Y. City

Sold by R. H. Macy & Co., N. Y. City, at Imported Perfumery Dept.

## *A Perfect Figure*

by wearing the

*"Perfect Contour Form"*

THIS form is adjusted to any figure, giving a permanent straight front and is worn with any corset. Through a simple adjustment of the patented feature it can be arranged to give the exact degree of roundness desired. It is a simplified Bust Extender, dispensing with all Ruffles, Paddings, or other heating devices. A *boon* for undeveloped figures. Made of good quality batiste, lace trimmed. Sent on receipt of price—$1.00.

*Chas. S. Pate*

*874 Broadway, New York City*

## Face Culture

**The Kinsman "MUSCLE MASK"**

prevents the facial muscles from dropping, restores roundness and lost contour, is made with oils and guaranteed not to dry the skin. Mailed free throughout U. S. **$2.50, $5.00.**

| | | |
|---|---|---|
| Cream of Oils feeds tissues, builds up face, removes lines | $1.00 | 3.00 |
| Muscle Tonics brace skin, harden muscle | 1.00 | 2.00 |
| Kinsman Chin-Strap (ventilated) | | 3.50 |
| Invigorine closes and refines pores | 1.00 | 2.00 |
| Cleansing Cream, instead of soap | .50 | 1.00 |
| Beauty Water to beautify face | 1.00 | 2.00 |

*Mail Orders a specialty. Booklet Free. Facial and other Treatments from $2.50. Phone 6584-Murray Hill.*

**EMILY KINSMAN**

***English Complexion Specialist***

**16 East Forty-fifth St., New York City**

## Mrs. Clarke Modes

**A FEATURE:** *The creation of individual gowns.*

Presenting a collection of exclusive models marked for a Distinctiveness and Individuality not to be found elsewhere.

*Moderate prices prevailing.*

**182 Madison Ave., Near 34th St., N. Y.**

Trade-Mark.

## The Man who put the EEs in FEET.

Look for this Trade-Mark Picture on the Label when buying

## ALLEN'S FOOT=EASE

The Antiseptic Powder to be shaken into the shoes for Tender, Aching, Swollen Feet. The standard remedy for the feet for a Quarter Century. 30,000 testimonials. Sold everywhere, 25c. Sample FREE Address,

**ALLEN S. OLMSTED, Le Roy, N. Y.**

# La Resista CORSETS

"GLADLY! No discomfort for ME to bend."

MY corsets have those wonderfully flexible stays—

## "SPIRABONE"

UNBREAKABLE—RUSTLESS

If you have never worn La Resista Corsets containing the stays that give naturally with every movement of the body—"SPIRABONE"—you do not know what real corset-comfort is.

Women everywhere cannot speak too highly of this greatest achievement in the history of corset-making—"SPIRABONE."

For "SPIRABONE" does more than provide the utmost in corset-ease, comfort and grace.

It insures the beautiful, youthful, supple appearance that fashion, this season, so strongly demands.

We cannot urge you too strongly to reject imitations of "SPIRABONE." They are simply make-shifts—and are certain to prove unsatisfactory. Remember that "SPIRABONE" is found only in LA RESISTA CORSETS.

ADVANCE SPRING MODELS

| | | |
|---|---|---|
| Style 960. | Topless Model | $ 5.00 |
| Style 911. | Long, Slender Hip Effect | 8.00 |
| Style 967. | With Elastic Section, low bust, medium high back | 10.00 |

Sold at all the better stores or at our New York Salesroom (11 W. 34th St.) where expert corsetiers will fit you perfectly.

*May we send you with our compliments, photographs showing the beautiful gowns created by the foremost designers of Paris for this Spring and Summer?*

LA RESISTA CORSET CO.

11 West 34th St. (Opposite Waldorf-Astoria) New York

141 Faubourg, St. Denis, Paris

# Itching Scalps Dandruff and Falling Hair

# Successfully Treated with Cuticura Soap

And Cuticura Ointment. Directions: Make a parting and rub gently with Cuticura Ointment. Continue until whole scalp has been gone over. Next morning shampoo with Cuticura Soap. Shampoos alone may be used as often as agreeable, but once or twice a month is generally sufficient for this special treatment for women's hair.

Cuticura Soap and Ointment sold throughout the world. Send postal for sample of each mailed free, with 32-p. book. Address "Cuticura," Dept. 133, Boston.

## You Are as Old as You Look

"Why is not the skin of your face as fair and firm as that of your body? If you look older than you are, it is because you are not doing what you should to help nature. My exercises in

## Physical Culture for the Face

do for the face what my exercises for the body have done for the health and figures of 60,000 women. Results are *quick* and *marvelous*. In six to ten minutes a day you can do more with these exercises at home than massage will accomplish in an hour a day in a beauty parlor."—**Susanna Cocroft.**

Miss Cocroft, after years of experience, has prepared the instructions for this course, including also the care of the **Hair, Eyes, Hands and Feet.**

**Wrinkles, Flabby, Thin Neck, Dandruff, Double Chins, Crow's Feet, Thin, Oily Hair, Tired Eyes, Pimples, Sallow, Freckled Skin, Pouches Under Eyes, Sagging Facial Muscles, Tender, Inflamed Feet**

and many other blemishes are relieved and overcome. The expression is invigorated, the skin cleared, the hair made glossy, more abundant, the eyes, stronger and brighter, the feet comfortable, hands smooth. Our pupils look **10 years younger** after our course. Write for **FREE** booklet today.

**Grace-Mildred Culture Course**

**624 S. Michigan Ave., Dept. 1, CHICAGO**

*Vogue's Spring Pattern Catalogue—have you a copy? 24 pages "lifted" from the March 1st Vogue, attractively bound. Send your name, or the names of a few friends, and we will mail the catalogue free.*

If you were going to buy silverware you would probably ask for Tiffany's or Gorham's or 1847 Rogers Bros.'

If you wanted soap you would call for "Ivory" or some other well-known brand.

So, too, in selecting a carpet sweeper, you would instantly think of "BISSELL'S."

For over thirty-six years we have made carpet sweepers *exclusively*, and always some one mechanical expert has devoted his entire efforts to improve our product, each becoming in time a *carpet sweeper* expert.

Thus has the "Bissell" constantly maintained its leadership from the start, and is today the *only universally recognized* carpet sweeper.

**BISSELL'S**

**"Cyco" BALL-BEARING**

is the outcome of this experience, and insures easy running, high efficiency and noiselessness.

Countless steps and much energy are saved by having one of our new "Cyco" BALL-BEARING Sweepers downstairs where it is most needed, and keeping your older machine upstairs, thus always having a sweeper at your immediate service.

Sold by all progressive dealers in furniture, hardware, carpets, and at housefurnishing and department stores. Prices $2.75 to $5.75.

Write for free booklet—*"Easy, Economical, Sanitary Sweeping."*

**BISSELL CARPET SWEEPER CO.**
**Dept. 155 . Grand Rapids, Mich.**
(Largest Exclusive Carpet Sweeper Manufacturers in the World.) (51)

**Secrets of Facial Make-up**

For the home, street, and all social functions. Favorite methods of famous society and stage beauties revealed. Learn what articles and materials are required; how to use them to produce an attractive, artistic effect; how to make your eyes lustrous and beautiful; how to eradicate crows feet, laughing wrinkles, age lines; how to make the cheeks round and plump; how to skillfully transform your facial appearance into an ideal of attractiveness which will cause your acquaintances, men and women, to wonder and admire.

**PARISIAN Beauty Packet FREE**

This is "A necessity for dainty women." Made of Parisian Ivory, handsomely embossed. Has compartments for powder and rouge, contains two imported powder puffs, a mirror and face chamois for removing surplus powder. It is sanitary, practical, beautiful. Convenient in size and shape for handbag and travel or to carry on the person.

Write for free particulars today; sent in plain sealed envelope. **MODERN SPECIALTY CO., 217 Delaware Avenue, Buffalo, N. Y.**

**FRENCH—GERMAN SPANISH—ITALIAN**

**Is Easily and Quickly Mastered by the**

**LANGUAGE Phone Method**

Combined with Rosenthal's Practical Linguistry

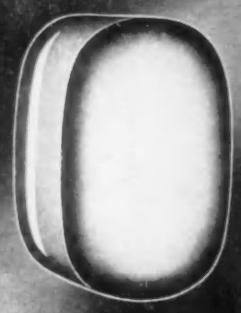
This is the natural way to learn a foreign language. You hear the living voice of a native Professor pronounce each word and phrase. He speaks as you desire—slowly or quickly, for minutes or hours at a time. It is a pleasant, fascinating study; no tedious rules or memorizing. You simply practice during spare moments or at convenient times, and in a surprisingly short time you can speak, read and understand a new language.

*Send for Interesting Booklet and Testimonials*

**THE LANGUAGE PHONE METHOD**
**942 Putnam Bldg., 2 West 45th St., N. Y.**

# The Oblong Rubber Button

Enables you to tell *Velvet Grip* **Hose Supporter** at a glance. It is the **exclusive** feature of *Velvet Grip* Hose Supporter that you will not find on any other kind



*Velvet Grip*

**OBLONG RUBBER BUTTON**

**HOSE SUPPORTER**

**For Women and Children**

is the one device that gives relief from the costly drop-stitch trouble. The OBLONG RUBBER BUTTON holds three times as many threads as a round button, and each thread takes its fair share of the strain without breaking or chafing.

THE HUMP LOOP is also exclusive, and adds to the ease of attaching and releasing *Velvet Grip* Hose Supporter.

THE CLOTH COVERED BASE completes this perfect *Velvet Grip* Hose Supporter by added protection in wear.

**Ask Your Dealer to Show You These Features**

**SOLD EVERYWHERE**

Child's sample pair 16 cts, postpaid, state age.

**GEORGE FROST CO., Makers, Boston**

**Style, Beauty, Youthfulness**

are imparted to your figure, together with absolute comfort, by wearing the

*Peetz Front Lace Corset*

**"The Highest Art in Corseting"**

**Custom Made $15 to $35.**

**Ready to Wear $5.50 to $10.**

**36 East 33rd Street New York**


*On page 138 appears the announcement of* VOGUE'S *new prize contest. Cheques amounting to $125 will be sent the winners. This contest gives you an excellent opportunity to tell us just how you are using* VOGUE—*we hope that everyone to whom* VOGUE *is proving of practical value will enter the contest. Read the announcement and begin planning your letter.*

**Vogue's Spring Pattern Catalogue**

From the March 1st VOGUE — our Spring Pattern Number — we have taken the 24 pattern pages and bound them into a catalogue.

We will be glad to send copies to you, and to any friends who you think will appreciate them. Address:

VOGUE PATTERN SERVICE,
443 Fourth Ave., New York.

Baby's first step Ankle Support Shoes

A shoe especially made to strengthen the ankles. This shoe is endorsed and recommended by New York's leading physicians, as the best corrective of weak ankles.

Children's Button Shoes, broad toes to afford comfort and ample room for the toes to spread and grow naturally.

| Sizes 2½ to 6 | | Sizes 5 to 8 | |
|---|---|---|---|
| Tan Russia Black Kid | $2.00 | Tan Russia | $2.00 |
| Buckskin | 3.00 | Black Kid | 2.00 |
| White Canvas | 2.00 | White Buck | 3.00 |

Larger sizes at proportionate prices

# Frank Brothers

THE FIFTH AVENUE BOOT SHOP

224 Fifth Avenue (Between 26th and 27th Sts.) New York

*The Home of Fashionable Footwear for Men, Women and Children*
*We have no agencies—Our shoes are sold only in our own shops.*

***"Shoe Elegance"*** so essential to the well-gowned woman, is assured by the use of

Largest in Variety

# Whittemore's Shoe Polishes

Finest in Quality

THE ONLY perfect preparation for cleansing and polishing Men's, Women's and Children's Shoes of ALL kinds and colors

## THEY BEAUTIFY AND PRESERVE THE LEATHER

Do not soil the clothing or grow sticky

### "Gilt Edge"

For Ladies' and Children's Shoes, the only black dressing that positively contains OIL. Softens and preserves. Imparts a beautiful lustre. Largest quantity, finest quality. Its use saves time, labor and brushes, as it SHINES WITHOUT BRUSHING. Always ready to use. Price 25 cents. "French Gloss," a smaller package, 10c.

### Liquid Suede Dressings

For cleansing and recoloring all kinds and colors of suede and ooze leather footwear, also buck and castor. Put up in all colors. Also in powder form (all colors). No waiting for shoes to dry. No matting down of the nap. In sifting top cans.
We recommend for BLACK suede shoes the liquid; for ALL other colors the powders. Either kind 25c.

### "Dandy"

Russet Combination. For Cleansing and Polishing Russet, Tan or Yellow Colored Boots and Shoes
A cleansing fluid and paste for polishing in each package. Large size 25 Cents. "Star" Russet Combination same as "Dandy," smaller size. Price 10 Cents. Also Polishes for Red, Brown, Gun Metal, Green and Blue leather shoes. *Same sizes and prices.*

### Quick White

(in liquid form with sponge) quickly cleans and whitens dirty canvas shoes, 10c and 25c.

### "Albo"

cleans and whitens canvas shoes. In round white cakes packed in zinc-tin boxes, with sponge, 10c. In handsome large aluminum boxes, with sponge, 25c.

If your dealer does not keep the kind you want, send us price in stamps for a full size package charges paid

**Whittemore Bros. & Co., 20-26 Albany St., Cambridge, Mass.**

The Oldest and Largest Manufacturers of Shoe Polishes in the World.

*New Aid to Beauty*

## ROUGE JAPONAIS

Just what you have looked for. A pure rouge which gives that pretty, youthful glow without that made-up effect. It is not a liquid nor a powder, but a dainty rouge cloth especially prepared for any tint desired. Not a purple shade like ordinary rouge, but a true, natural tint, which adheres until removed with soap and water. Guaranteed perfectly harmless. Convenient for carrying in purse while traveling, autoing, etc. Put up in neat, attractive box with mirror inside, as illustrated above. **Mailed in plain package for 35c.**

## "LA GOUTTE-A-GOUTTE" Hair Coloring

One box makes 32 perfect shades, from jet black to light blond. Easily applied; requires but one application. No after shampooing necessary. Not affected by bath or shampooing. Absolutely harmless—cannot stain the scalp or cause the hair to break. Gives gray or streaked hair any shade and cannot possibly be detected. Complete outfit, two sizes, $1.25 and $2.50. Free consultation. Private room for each individual. Sample of hair colored by mail without charge.

Our Book—**"Secrets of Beauty"**—valuable treatise on care of the hair, skin, upon request.

**L. PIERRE VALLIGNY, Dept. G, 14 East 42nd Street, New York.**

## "Cravenette" Cloth Top Shoes

Reg. U. S. Pat. Off.

"Cravenette" Cloth Top Shoes, *as illustrated,* are the leading feature in footwear for the Season of 1913. Women who demand elegance of quality as well as wearing service in a shoe should insist on seeing this label.

GENUINE "Cravenette" CLOTH

in every one offered as a "Cravenette" Shoe. This label is a guarantee that the fabric is the **finest imported corkscrew cloth** treated by the **"Cravenette" Process,** which renders the cloth rain and spot proof. These "Cravenette" Top Shoes hug the ankle snugly, hold their shape, and are easily cleaned with soap, water and ammonia.

**"Cravenette cloth the logical substitute for leather"**

## Maids and Nurses Outfitters

Our only address

**129 East 34th St., at Lexington Ave., New York**

Telephone Madison Sq. 4817.

**Retailers, Wholesalers & Manufacturers of Everything in**

## Maids' and Nurses' Correct Uniforms

Designs of Individuality—Workmanship of Exceptional Excellence—Everything Made on the Premises, in our own Workrooms.

The largest assortment of ready-to-wear uniforms displayed in our showrooms at Prices One-third to One-half less than elsewhere.

Special Orders Completed in 24 Hours.
ENGLISH UNIFORMS A SPECIALTY.
Mail Orders Promptly Executed.

Standard U. S. Gov't Uniforms. Surgeons' Operating Gowns.

# MODART CORSETS

*"THE IMPROVED FRONT LACED"*

SPRING MODELS
NOW
READY FOR FITTING

*Between Fifth and Madison Aves.*

MADAME BARCLAY
17 East 45th Street, New York

*Telephone Murray Hill 4474*

# Rain-coats

of the highest quality for men and women

**Tailored to Your Order**

Far better material—better fit—better style and finish than can be had elsewhere at double our prices.

**PRICES $14.00 to $30.00**

**No Deposit—**
**No Advance Payment**

If it is not the *very biggest* raincoat value you ever saw—or if it is not wholly satisfactory—don't pay for it. *We deliver and prepay all charges.* Write for our samples, models, and simple measure blank without any obligation.

**ENGLISH RAINCOAT TAILORS CO.**
SUITE 354
500 5th AVENUE
NEW YORK

# West Flat Hook & Eye

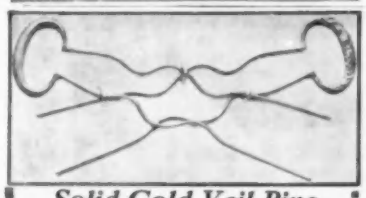
*Will not crush*

The hook and eye that lies perfectly flat.
The hook and eye that will pass through a wringer without crushing.
The hook and eye that can be ironed over without leaving a shiny mark on the skirt.
Cannot come unhooked—and will never rust.

Sold in Packages Containing 24 Hooks and 24 Eyes for **10c**

If your dealer hasn't West Flat Hooks & Eyes in stock send 10c to West Electric Hair Curler Co., Dept. A, 45 South Front St., Philadelphia

*Ask to see the—*
**West Electric Hair Curlers →**
*Made by the ...*



## *Solid Gold Veil Pins*

B4677 Plain (10k) 1.25
B4678 Engraved (10k) 1.50

These practical Veil Pins are becoming extremely popular, especially with automobilists. The crinkly stems prevent their coming out. They hold the veil securely, giving a neat, well-dressed appearance to the wearer, and a comfortable feeling. The Pins themselves add to the neatness of one's toilette. Sent promptly on receipt of price.

Write for our free 80-page book of One Hundred Birthday Gifts.

**Daniel Low & Co.**
*Jewelers and Silversmiths*
200 Essex Street Salem, Mass.

# *Lieberman & Siegel*

**Ladies' Tailors and Furriers**

***Late with Stein & Blaine***

***6 and 8 East 46th Street,*** NEAR FIFTH AVE. ***New York***

# Week End Beauty Box $1.

**Containing Dr. Dys' most famous preparations for the complexion, viz:**

FOUR SACHETS DE BEAUTE
CREME DE BEAUTE
LOTION ROSEE
POUDRE DE BEAUTE
(Four Tints: Naturelle, Blanche, Rachel, Rosee.)

**Box Complete sent BY MAIL on receipt of $1.00**

**A Booklet describing all the SACHETS DE TOILETTE mailed on request.**

**V. DARSY** Dept. "V" 14 West 47th Street NEW YORK Phone 3329 Bryant

## *Reduce Weight*

Under Mr. John J. Harvey's direction you can reduce weight safely; you can develop or reduce any desired region of your body; you can quickly improve your general health.

Let Mr. Harvey show you what he is doing for other women. You know many of his patrons. Terms and full particulars on request.

Tel., 611 Murray Hill.

527 FIFTH AVENUE
Harriman Bank Building
Opposite Delmonico's New York

PARIS

# Maison Mae

VERY smart morning or afternoon dress of white French Voile—coat effect—coat and band around skirt of pompadour crepe—skirt made with new French pleated back—reveres, collar, cuff and belt of any combination desired—Ladies' and Misses' sizes.

**PRICE, $35.00**

OUR assortment of Hand-made Lingerie, Gowns and Blouses is most comprehensive in styles and materials, and is well worth your careful inspection.

¶ *Send for Art Sketches of our Blouses and Gowns.*

**15 West 45th Street**
**NEW YORK**
**Paris: 2 Faubourg Poissonnier**

# Elizabeth Arden

**advises now on the scientific**

# Care of the Skin

Miss Arden is now preparing the skin for the Summer and giving special instructions and advising the principal Venetian Preparations to take away for use during the vacation period—something to prevent Sunburn and Tan and keep the texture of the skin fine—thus you can prevent coarse, open pores. In the Fall then, it will not be necessary to undergo radical treatment.

This should be most important to every woman who wishes a good, clear skin, as without proper care Summer weather ruins the complexion.

It is Miss Arden's pleasure to advise gratis and interview all clients personally.

**A Few Suggestions:**
Any of the following will be sent by Post on receipt of price. Write for valuable book, "The Quest of the Beautiful."

**Venetian Cleansing Cream**, a skin cleanser of noted efficacy. An indispensable toilet article for those who recognize the primary needs of a fine complexion. **50c, $1, $2.**

**Venetian Ardena Skin-Tonic** is an Astringent, used instead of water, to firm, clear and whiten the skin naturally. **75c, $1.50, and $3.00.**

**Venetian Pore Cream.** For reducing enlarged pores and removing blackheads—generally refines the skin. **$1.00 per jar.**

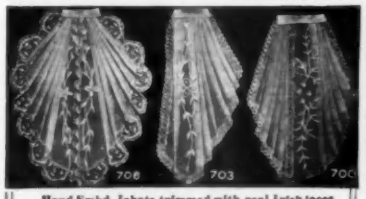
**Venetian Muscle Oil**, nourishes and strengthens the relaxed muscles, removing lines and wrinkles. Where this wholesome oil is applied, a beautiful, harmonious development is practically assured, and hollows disappear as if by magic. **$1, $2, $4.**

**Venetian Puffy Eye Strap**, a new Venetian device which is a wonderful boon to those suffering from puffiness under the eyes. **$3.50.**

**Venetian Velva Cream** refines and nourishes the texture of the skin and prevents chapping and redness. **50c, $1.00 and $2.00.**

**TREATMENT TO FIRM SKIN GIVEN AT THE SALON, $2.00**

**509 Fifth Ave. New York**
(Near 42nd St. Phone 6397 Murray Hill.)




**Hand Embd. Jabots trimmed with real Irish laces, No. 706—$1.45; No. 703—95c; No. 700—$1.10**

**No. 2500—All Linen Hand-made Cluny Collar, Vogue Special, at each 95c.**

**No. 3010—Filipino Hand Embd. Dutch Collar with beautiful drawn work and hand scalloped edge. Each $1.95**

**No. 3000—Hand Embroidered Cuffs to match, per pair. $1.75**

**No. 2006/8—All Linen Hand-made Cluny Edges and Insertions**
**No. 2006**—One half-inch wide, special **15c yd.**
**No. 2007**—One half-inch wide, special **20c yd.**
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Write for Catalog "No. 100" showing remarkable values in exquisitely hand embd. robes, waist patterns, baby dresses, real laces, etc.

*GUARANTEE: "Satisfaction or Money back."*

**Philippine Novelty Company**
44 W. 34th St., 26 E. 34th St., NEW YORK, U.S.A.
The Largest Retailers of Real Laces and Hand Embroideries in America.

# SPRING STYLES

Established Over 30 Years

New Spring Footwear—Superiority is manifest in these newest models—many of which are exclusive.

Men and women competent judges of correct shoe style pronounce them perfect.

**Frank Brothers** THE FIFTH AVENUE BOOT SHOP

224 Fifth Avenue (Between 26th and 27th Sts.) New York

We have no agencies—Our shoes are sold only in our own shops.

NEW

# Smolin

**HATS**

*Look for this Trade Mark:*

*MONA DELZA POKE of white crepe and hand embroidered wool ribbon.*

*The Hall Mark of Style:*

*MONTE CARLO SAILOR Porcelain Buttons the feature.*

SMOLIN HATS at all Smart Shops

**JULIUS SMOLIN** *Originator*
*Wholesale Only*
**718-720 Broadway, N. Y.**
*21 bis Rue de Paradis, Paris*
*(Founded 1885)*

# Crouch & Fitzgerald

NEW YORK

Announce the Opening of a

## New Store

## 14 West 40th Street

Near Fifth Avenue — Opposite the Public Library

### Dress Trunk

Strongest and lightest weight. Rawhide bound; all riveted. Convenient arrangement of Hat Box and Trays. From..... $52.00

### Luggage of Permanence

Cabin Trunks — Hat Trunks — Shoe Trunks — Kit Bags
Dress Trunks — Week-End Trunks — Golf Trunks — Cases

### Wardrobe Trunks

*Illustrations on request.*

Fifth Avenue at 20th St. — Broadway at Cortlandt St.

New York

Style 775—$1.00

C & H ROYAL TRADE MARK

# C & H Royal Brassiere

The C & H Royal Brassiere gives your figure the fashionable contour—makes it firm, yet supple—and carries out the beautiful natural lines that are so essential in the new figure.

Made from our own exclusive patterns, the C & H Royal is skilfully cut and retains its shapeliness. Has patent invisible bone pockets, with removable boning. Well-shaped armholes are reinforced. Exquisite finish throughout.

## How you can get the new figure line

Have your summer gowns fitted over a C & H Royal Brassiere and the improvement will be noticeable at once.

Made in all styles — plain or fancy batistes, all-over embroideries, lace or embroidery trimmed — 50c to $15.00.

Ask your dealer to show you C & H Royal Brassieres. If he hasn't them, notify us and we will see that you are supplied.

**FREE STYLE BOOK**—*See all the newest models in our illustrated style book. Learn what other women are doing to have the fashionable figure. Write for this book today.*

**WILLIAM E. CAIN CO., 18 Lawrence St., Newark, N. J.**

*Un exquis parfum est contenu dans moins d'une goutte de Djer-Kiss.*

*—Kerkoff, Paris*

*TRANSLATION: "An exquisite fragrance is diffused by less than a drop of Djer-Kiss."*

## "Djer-Kiss"

Djer-Kiss is made in Paris. Kerkoff produces this wonderful French odor in all the luxuries of the toilet table.

Djer-Kiss Perfume — Djer-Kiss Face Powder
Djer-Kiss Toilet Water — Djer-Kiss Talcum
Djer-Kiss Soap — Djer-Kiss Sachet

**A sample of extract and face powder will be sent on receipt of 10c. Try them**

**ALFRED H. SMITH CO.** — ***Sole Importers***
**37 West 33d Street** — **New York City**

ESTABLISHED 1857

# Andrew Alexander

## 548 Fifth Avenue

NEW YORK

The extent and variety of our stock of women's low shoes in both new and established styles, are advantages which enable our Correspondence Department to meet successfully the diversified requirements of our large out-of-town patronage.

*Send for our new 1913 Illustrated Catalogue*

*Colonial Shoe* $5

*Patent Leather*
*Gunmetal Calf*
*and Buckskin*

Down Town Store: SIXTH AVENUE AT 19th STREET

*The Best Liked Wrap*
*Pattern 2310-A, $1*

*The Best Liked Waist*
*Pattern 2268-A, 50c.*

*The Best Liked Evening Gown*
*Pattern 2308-09-A, $1*

# A Page of "Best Sellers"

## *The Seven Best Liked Vogue Patterns of the Season*

Here are our seven "best-sellers"—the seven Vogue Patterns that have been most generally appreciated this Spring.

Never before has Vogue intimated which of its patterns are proving themselves most popular with our jury of pattern buyers —the most carefully dressed women in the country.

This page is an innovation. Study the seven models carefully. If you sat down to philosophize a little about your own dress requirements, perhaps your reflections would run in this way:

> "Here are the Vogue Patterns best liked by all readers of Vogue. These are the models which have proven themselves most desirable of all the hundreds of new models presented by Vogue this Spring.
>
> "On this page is the most successful negligee, the most successful waist, tailor suit, morning gown, afternoon dress, wrap and evening gown.
>
> "Because other Vogue readers have emphatically expressed their approval of these seven patterns, I am safe in ordering any or all of them. The pattern I need most at this moment is....."

Make up your mind which patterns you need most, and send for them today. Please be sure to order by the number given under the picture of the patterns you decide upon.

VOGUE PATTERN SERVICE

443 Fourth Avenue New York City

*The Best Liked Morning Gown*
*Pattern 2228-29-A, $1*

*The Best Liked Tailleur*
*Pattern 2243-44-A, $1*

*The Best Liked Afternoon Gown*
*Pattern 2266-67-A, $1*

*The Best Liked Negligée*
*Pattern 2262-A, $1*

# Chandler

## Modes

You are cordially invited to attend my exhibition of Spring Hats and Blouses. The models include very smart importations from the best modistes of Paris.

*Inquiries by mail are very welcome, and will be punctually answered.*

6 West 37th Street
TELEPHONE, 5462 GREELEY
New York

*Models for the Trade*

# VOSE
## PIANOS

The tone, touch and **magnificent wearing** qualities of the **VOSE** Piano are explained by the exclusive patented features, the **high-grade material and superb workmanship** that enter into their construction. The **VOSE** is an ideal Piano for the home. Over 70,000 sold. Delivered in the United States free of charge. **Satisfaction guaranteed.** Liberal allowance for old pianos and time payments accepted.

**FREE**—If you are interested in pianos, let us send you our beautifully illustrated catalog, that gives full information,
**VOSE & SONS PIANO CO., 148 Boylston Street, Boston, Mass.**

# The Clover Shop

**290 Westminster Street**
**Providence, R. I.**

***Dainty Dancing Frock***

**Sketches Mailed Upon Request**

Pink accordion pleated chiffon with coat effect—of cream shadow Lace, extending to long point in back. Waist trimmed with shirred ends and full pleatings. Soft satin girdle in pale blue, with bow at back. French rose wreaths appliqued on edge of coat.

**$36.50**

Can be ordered in white, blue, lavender or pink chiffon with girdle to match or contrasting color.

Give bust, waist, hip measures and skirt length.

# WEDDING
## *Invitations and Announcements*

Exquisitely produced by the most finished group of engravers in this country—

Absolutely Correct
In Form—Every Detail

Hand Engraved in Script—Copper Plate and the very Finest Paper stock employed — $10.00 for first 100.
Delivered FREE within a radius of 600 miles of Philadelphia.

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**Social Stationers and Engravers**
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# Weingarten & Pearl

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Ladies' Tailors and Dressmakers
**516 Fifth Ave.,** Corner 43d St., **New York**

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**Tailored Suits, Gowns and Coats**

IN WHICH THE WORLD'S FASHION CREATORS ARE REPRESENTED

This exhibit surpasses in magnitude any collection ever before shown and the largest collection shown by any one house in New York City.

We are prepared to take orders for speedy delivery — our prices remain moderate — fit and workmanship of our usual supreme excellence.

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**Three ages — the debutante, the young matron and the dowager,** each perfectly modelled in a Redfern Corset—the one make wherein is considered every type and size of form.

***Found where all good corsets are sold.***

**$3.50 to $15.00**

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**Old English Cottage** **842 Exchange Avenue**
**Union Stock Yards - - - CHICAGO**

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Made for International Live Stock Exposition 1912

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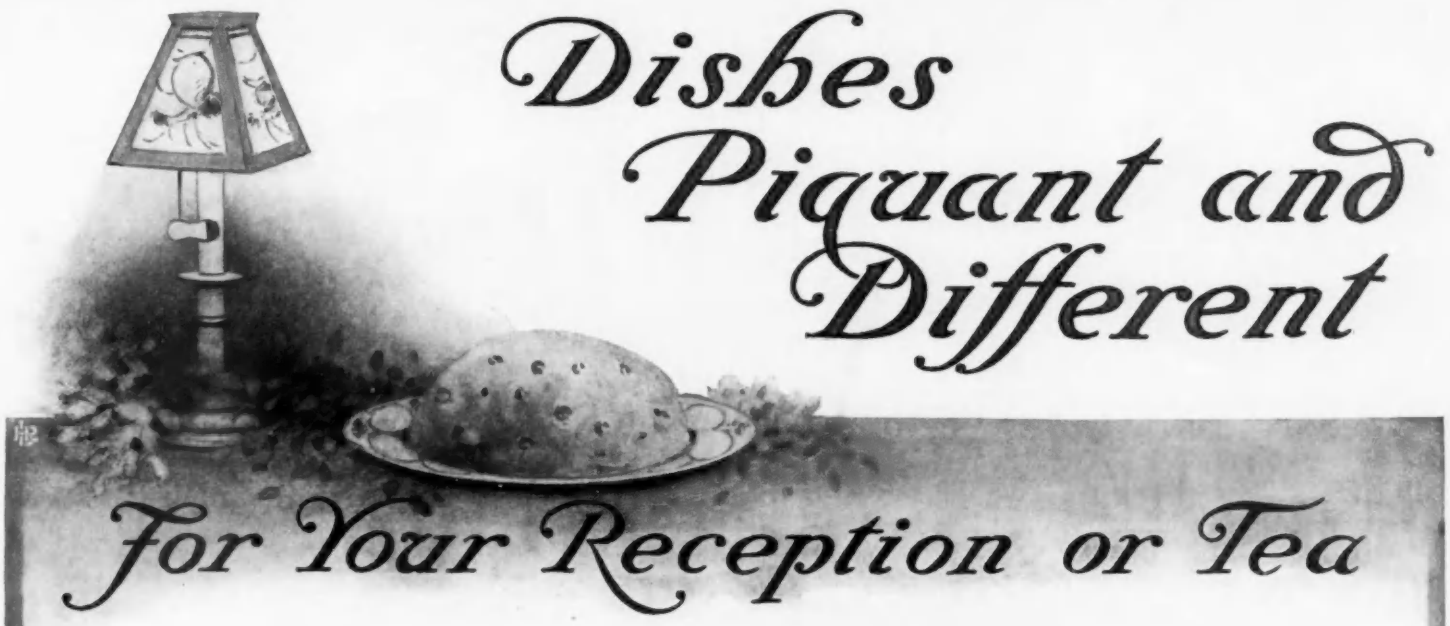
*A guest in a House on the Dee*
*Had slept past the hour for tea;*
*"Good gracious, how shocking!*
*Who's knocking, who's knocking?"*
*"Aha!" said her Hostess, "It's me!"*

***$1.50 each, prepaid***

**Howard St. and Park Ave., Baltimore, Md.**



# Dishes Piquant and Different

## For Your Reception or Tea

AN additional charm is given to any collation by a unique dish. What hostess is there who does not appreciate the value of the unusual in the culinary art? Who is not anxious to have offered her the newest suggestions as they are originated? Surely it is an advantage to have the most up-to-date and advanced ideas always at hand for reference in making plans for any entertainment. You will have all this and more if you have Good Housekeeping Magazine. The Recipe Department of

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## Good Housekeeping Magazine

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*The Only Practical Steamer Wardrobe Trunk*

# Travel With a Hartmann

## Berth-high

Its garment capacity is nearly double that of other trunks the same size.

The wardrobe tray swings up, held steady by rigid supports. It packs from the *outside*.

Another convenience is the padded silk, mohair plush top of wardrobe section (used in the better grades). When raised, the top is opened, every garment is in full view—instantly accessible. When closed, the top firmly holds every garment in place.

You can close and lock the lid of the trunk, leaving the wardrobe tray standing outside.

The Berth-high is easiest to pack—easiest to unpack. Everything is at your fingers' ends. Everything has a place. See the many styles and grades shown at leading department and trunk Stores. Illustrated booklet mailed on request.

**The Hartmann Trunk Co.** CHICAGO, 707 West Jackson Boulevard
NEW YORK, Rooms 616-617 American Woolen Bldg., 18th Street and 4th Avenue

One of the New Tailored Hats
made of Soft-finished Hemp
Designed by

ATCHISON & CO.
170 Fifth Ave. New York
Nelson A. Elsasser, General Representative

# The Woodbury Book

***on the care of the skin and hair.***

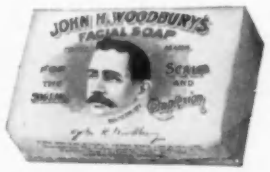
This book contains just the information you need to make your skin what you want it to be—information gathered from years of experience in the treatment of thousands of cases of skin and scalp troubles.

**Read this table of contents**

1. Scientific facts about the skin that will be a revelation to you.
2. Five ways of using soap.
3. What tools to use.
4. Correct treatments for the most common face blemishes.
5. How to keep your hair like you want it to be.
6. Spring and summer skin troubles and their treatment.
7. How to get the true value of a massage.
8. How to get the greatest benefit from ten different kinds of baths.
9. How to preserve the exquisite skin of the child.
10. Some "don'ts" for the brunette and blonde.
11. A practical program for each day.

# *Woodbury's Facial Soap*

***For sale by dealers throughout the United States and Canada***

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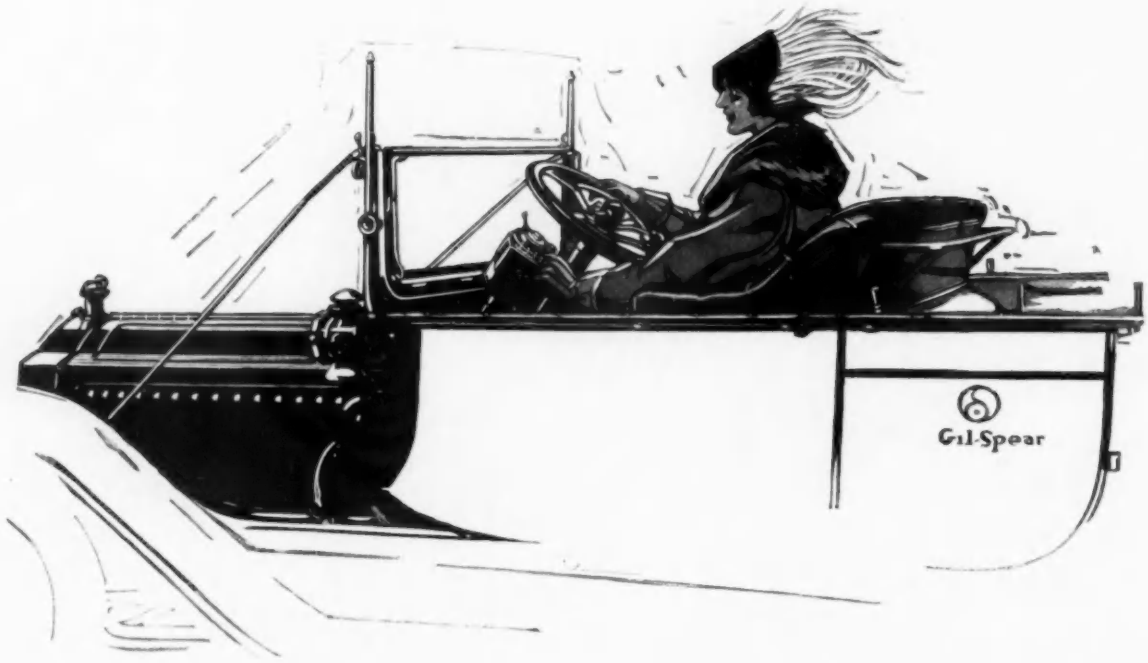


# Complete Mastery of Your Car from the Driver's Seat

**The New Packard "38" answers the demand for easy, safe and restful travel over any road. It combines the acknowledged advantages of left drive with electric starting, electric lighting and centralized control**

Centralized control is an improvement enjoyed exclusively by owners of Packard carriages. The control board is on the steering column and the controls are operated without leaning forward or moving in any way from the driving position. This perfect mastery of the car gives a new sense of security and means entire freedom from fatigue and the nerve tension experienced when operating an ordinary car.

A row of buttons gives instant control of the electric lights. Another button actuates the magnetic inter-lock of the electric starter. The Bosch coil switch controls the ignition and a simple hand wheel adjusts the carburetor to meet all requirements.

Every detail of operation is at the driver's finger tips. There is no stooping or fumbling for switches on the dash.

You enter the front compartment from the curb and start the motor without stepping into the road. You have the added advantage of the full view ahead and greater assurance in driving through traffic.

Owing to the unparalleled demand for Packard sixes this spring, it is necessary to act promptly in order to secure a desirable date of delivery.

***Ask the man who owns one***

COLOR CATALOG ON REQUEST

## Packard Motor Car Company, Detroit

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THE WEDDING COACH OF NAPOLEON I.

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Rauch & Lang prestige among electrics was unquestioned at the motor shows. The people who filled the Rauch & Lang booths were ample evidence of the fact. Society found its ideal in this car—in the finish and upholstering, in its general appearance, its atmosphere of style and refinement.

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Rauch & Lang agents will gladly demonstrate. Catalog mailed on request.

THE RAUCH & LANG CARRIAGE CO. Cleveland
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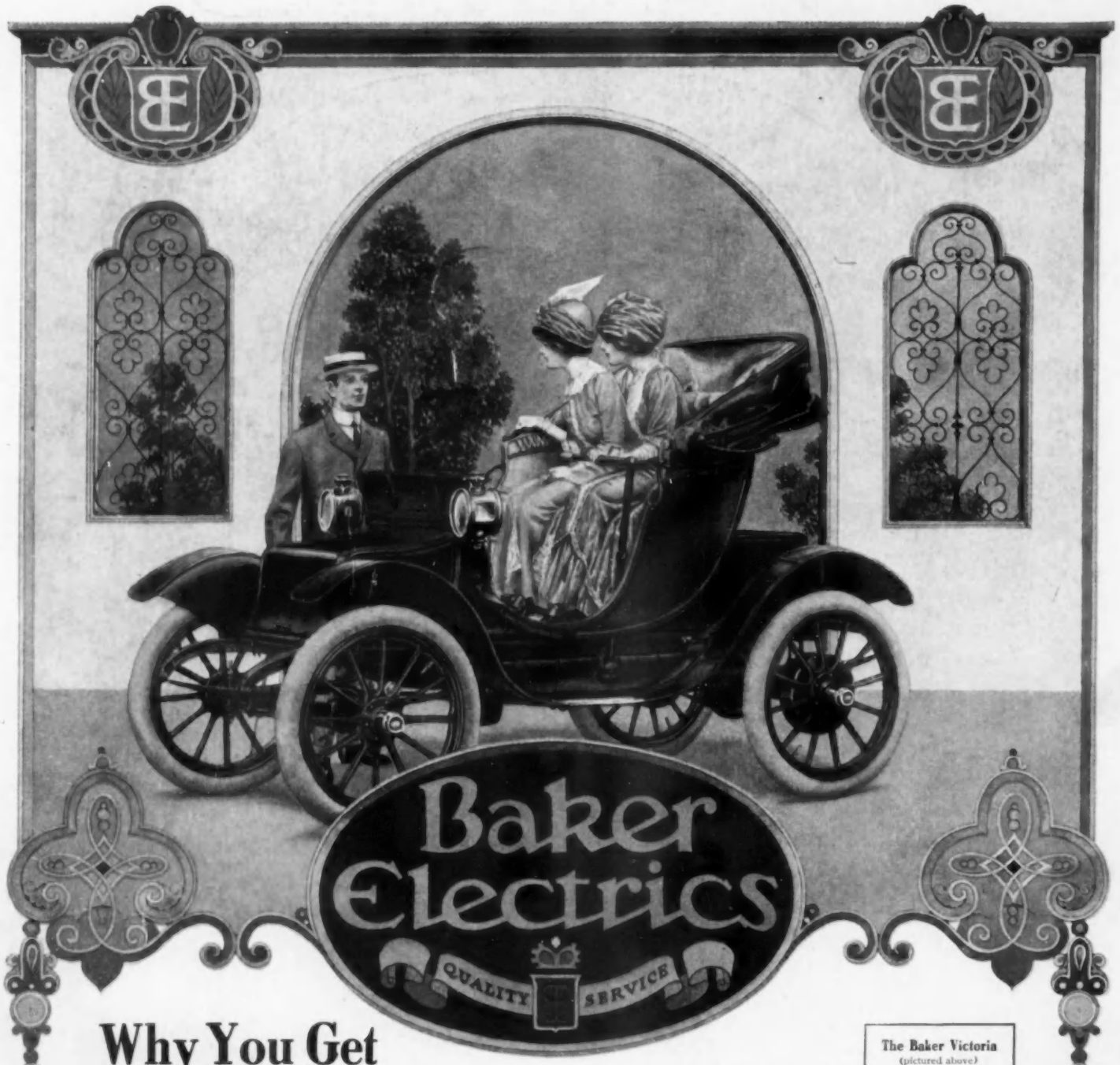
Rauch & Lang Electrics




# Why You Get Greatest Satisfaction from a Baker

—Because the Baker is a practical, efficient, powerful *automobile,* possessing the luxury, dignity and appointment that can be found only in a car of the electric type.

—Because the Baker meets all the average operating requirements that could be expected from any motor car—ample speed, more mileage than ordinarily needed, and ability to take any hill where wheels will turn.

—Because the Baker is the most *broadly useful* car money can buy. It is at the disposal of a fifteen-year-old child—easy to operate, simple to handle. For social uses it is a car of unquestioned elegance and style—clean, quiet, convenient. The business or professional man finds it superior to the gasoline for city calls—no chauffeur needed, no engine difficulties, no carburetor, no ignition, no cranking. For city use, it has every desirability of a gas car, with troubles banished and true dependability added.

—And we challenge any other maker to produce a car that will travel farther on a single charge, or involve lower upkeep cost, or give better service, year in and year out, than the Baker.

**The Baker Victoria**
(pictured above)

A favorite among those who prefer an open-body car. When necessary, ample protection from weather is secured by raising top and using rain curtains.

**The Baker Coupe and The Baker Brougham**

are closed models of unexampled beauty in lines and finish—low-hung body, long wheel base, handsome side lamps and two powerful search lights; wheel or lever steer, revolving front seats; "easy vision," low front windows.

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